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THE CHALLENGES AND ADVANTAGES OF THE  
FEMALE SELF-ACCOMPANIED JAZZ PIANIST/VOCALIST

BY

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THESIS

Submitted in partial fulfillment of the requirements  
for the degree of Doctor of Musical Arts in Music  
with a Concentration in Jazz Performance  
in the Graduate College of the  
University of Illinois at Urbana-Champaign, 2018

Urbana, Illinois

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## **ABSTRACT**

This research explores the practical and performance challenges and advantages of jazz singing and improvising in two contrasting contexts: vocalists accompanied by a separate piano player and rhythm section versus self-accompanied jazz vocalists in a solo or rhythm section setting. Only females over the age of 21 are included in this research. Piano is the only instrument used for self-accompanying in this research.

In each of these contexts, there are inherent challenges and advantages that affect the musical performance. I have issued a questionnaire to 19 women who fit the description of my research parameters. Their answers plus my own personal accounts of specific challenges and advantages of singing jazz while self-accompanying on piano are discussed. Also discussed are the challenges and advantages of singing with another pianist and with a piano trio. Most of the women identified as a pianist first, vocalist second, or a vocalist first, pianist second, which may or may not have influenced what they perceive to be a challenge or an advantage in a certain scenario.

This research is also intended to begin a discussion centered on female jazz vocalists who also self-accompany on piano and how to better serve them in educational settings. It serves as a window into the mind of this type of performer, giving insight to pedagogues and other performers. Finally, this research is intended to begin to fill the gap between resources for jazz pianists and resources for jazz vocalists, as there are currently none that cater to those performers who wish to do both simultaneously.

## **ACKNOWLEDGEMENTS**

I'd like to thank Nancy Hoagland, Lauren Saeger, Dr. Kelly Garner, and Dr. Rachel Lebon for their eyes and ears on this paper. Thank you to my committee: Chip McNeill, Jim Pugh, Dr. Jeff Magee, and Sarah Wigley for assisting me in completing this document. My parents, John and Joyce Sponcia, deserve thanks for being supportive and encouraging throughout this process.

This research would not be possible without the generous contributions of my research participants: Christine Salerno, Jennifer Parker, Rosana Eckert, Dena DeRose, Michele Weir, Dr. Kate Reid, Aimee Nolte, Dr. Kathleen Hollingsworth, Ariel Pocock, Ann Hampton Callaway, Emma Hedrick, Jennifer Madsen, Debbie Denke, Dr. Kate Skinner, Betty-Alexandria Pride, Jenna McSwain, Alexis Cole, Dr. Lianne Lyons, and Angela Parrish. Thank you for your time and efforts in completing the lengthy questionnaire.

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# Chapter One

## Introduction

For the remainder of this paper, the term *singing* shall be used to describe what my research subjects or I do (vs. vocalizing), and the term *vocalist* (vs. singer) shall refer to our musical role, whether we are self-accompanying or not. Both of these terms will always refer to females in the context of this research.

This research explores the practical and performance aspects of female jazz singing and improvising in two contrasting contexts: vocalists accompanied by a separate piano player and rhythm section versus self-accompanied jazz vocalists (in a solo or rhythm section setting). In each of these settings, there are inherent challenges and advantages that affect the musical performance. Performing with a rhythm section or accompanist, for instance, allows for a certain degree of melodic and rhythmic freedom for the vocalist, but may be challenged by breakdowns in communication between soloist and accompanists. A self-accompanied vocalist may eliminate this communication breakdown, performing near perfectly suited accompaniment in relation to the melody. The latter scenario (solo or with rhythm section), however, is bound by limits in limb independence and motor memory, which may in turn limit the melodic interpretation or improvisation. The physical position of the vocalist/pianist and the proximity to the audience will also affect the performance outcomes by limiting physical motion across the performance space and limiting the amount of eye contact from the performer to the audience. This paper discusses and compares these aspects, incorporating my personal experiences in both contexts, as well as those of other pianist/vocalists. Analysis of specific performance aspects during both vocalist-accompaniment scenarios will be anecdotal quotes from responses to the questionnaire I have issued to research subjects (who are also self-accompanied female jazz vocalists). I hope to

reveal insights that will help both performers and educators account for and take advantage of the idiosyncrasies of these two contexts.

### Project Background

Historically, there has often been a special connection between female jazz vocalists and their accompanists. For example, Carmen McRae's recordings from 1961-1969 with Norman Simmons on piano, and those with Eric Gunnison from the late 1980s display this type of symbiosis<sup>1</sup>. Ella Fitzgerald's album *Ella and Oscar* (1975) with Oscar Peterson and Norma Winstone's album *Well Kept Secret* with pianist Jimmy Rowles (1993) are two other examples among the plethora of recordings and writing, which prove the symbiosis between vocalist and accompanist<sup>2</sup>. However, there is not much academic research on the category of female jazz vocalists who accompany themselves. My research will focus on the experience of this type of musician in both practice and performance situations. My personal experiences with the scenarios of singing jazz while self-accompanying and singing jazz while accompanied by another pianist will also be incorporated. All of the artists who participated in the questionnaire were females over the age of 21 who are actively performing in the jazz vocalist and jazz pianist capacity. These women represent a wide spectrum of jazz singing and self-accompaniment, which spans several decades, continents, educational backgrounds, and influences.

### Literature Review

Several resources on the topics of vocal technique, contemporary styles of singing, and choral singing and rehearsing have been consulted. None of them addressed the issues discussed in this thesis such as vocal technique in the seated position, vocal technique and performance

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<sup>1</sup> See References for complete Discography.

while self-accompanying on piano, and the potential challenges and advantages of being this type of performer. The literature reviewed includes *The Structure of Singing: System and Art in Vocal Technique* by Richard Miller, *Vocal Health and Pedagogy: Science and Assessment, Volume 1* by Robert Thayer Sataloff, *The Jazz Singer's Handbook* by Michele Weir, *The Professional Vocalist* by Dr. Rachel Lebon, *Raise Your Voice* by Jamie Vendera, *Strengthen Your Singing Voice* by Elizabeth Sabine, *Set Your Voice Free* by Roger Love, *The Singer's Companion* by Sharon Stohrer, *The Professional Singer's Handbook* by Gloria Rusch, *Vocal Workouts for the Contemporary Singer* and *The Contemporary Singer: Elements of Vocal Technique*, both by Anne Peckham, *So You Want to Sing Musical Theater: A Guide for Professionals* by Karen Hall, *Dynamics of the Singing Voice* by M. Bunch Dayme, and *The Vocal Athlete: Application and Technique for the Hybrid Singer* by Marci Rosenberg and Wendy D. Leborgne. These sources contain excellent explanations of correct posture and breathing technique including detailed graphics and figures, but no mention of the topics at hand for the self-accompanied vocalist.

In this thesis, I have compared the technique and melodic interpretation of a female jazz vocalist's lyric delivery between accompanied vocalists and self-accompanied vocalists. I am focusing on these specific categories of performers since these are the only areas of expertise I have personally experienced; therefore, I am the most curious about them. In addition, I wish to delineate the experience of the pianist and vocalist/pianist from that of guitarists and vocalists/guitarists. I will not include any other self-accompanying instrument besides the piano in this research. I will speak directly to the specific functions of each hand of the pianist and how sitting behind a piano while singing affects the vocalist's performance and technique. This will aid the performer and educator in their comprehension of several aspects of performance,



such as keeping time, independence of the right and left hands while singing, and how and when to prioritize singing over piano playing in a solo situation.

For purposes of identifying the research subjects, their chosen identity as a pianist/vocalist (pianist first, vocalist second, or P/V) or vocalist/pianist (vocalist first, pianist second, or V/P), and their individual comments, a legend is included here to assist with clarifying material in the following chapters.

**Table 1.1:** Questionnaire Respondents.

<b>Respondent</b>	<b>P/V</b>	<b>V/P</b>
1 Christine Salerno (CS)	X	
2 Jennifer Parker (JP)		X
3 Michele Weir (MW)	X	
4 Aimee Nolte (AN)	X	
5 Kate Skinner (KS)	X	
6 Angela Parrish (APa)	X	
7 Kate Reid (KR)		X
8 Ann Hampton Callaway (AHC)		X
9 Jennifer Madsen (JM)		X
10 Lianne Lyons (LL)		X
11 Alexis Cole (AC)		X
12 Jenna McSwain (JMc)	X	
13 Ariel Pocock (APo)	X	
14 Debbie Denke (DD)	X	
15 Betty-Alexandria Price (BAP)	X	
16 Kathleen Hollingsworth (KH)		X
17 Emma Hedrick (EH)		X
18 Dena DeRose (DDR)	X	
19 Rosana Eckert (RE)		X

The complete questions and each respondent's answers to my questionnaire can be found in Appendix A.

## Chapter Two

### Female Jazz Vocalists with Accompanists

The majority of jazz scenarios require that a vocalist have at least a chordal instrument as an accompanist (pianists are the most common choice for this role). Rarely does a jazz vocalist find herself in a situation in which she must sing unaccompanied. Therefore, the relationship between singer and accompanist is of much significance and can greatly affect the performance. Due to there only being two people in the ensemble, the importance of trust and intimacy are compounded and essential to a successful musical collaboration. The pianist must provide structure and harmony, while the vocalist must have conviction in her lyric delivery and ability to communicate musical elements such as endings, vamps, and the like. If the two musicians are not intently listening to each other, one could miss an important cue or musical statement. If there is mistrust or anything less than full appreciation and respect for the other party, it will negatively affect the performance, regardless of professional airs.

Although this chapter focuses on the female jazz vocalist being accompanied by someone other than herself, there are still variants of that situation. There are several issues to address that arise when she is singing only with a pianist. The chemistry and energy change with the addition of another player, for example, a bass player. Therefore, the second scenario that will be explored in this chapter is that of a vocalist accompanied by a trio (piano, bass, and drums). This instrumentation was chosen as a scenario of comparison because it is extremely common in the performance and education of jazz. It is also more economical in a performance setting because adding more players to the band means they will take up more space and charge more money.

A situation where a jazz vocalist sings while accompanied only by piano creates a unique intimacy between the performers themselves as well as between the performers and the audience.

The pianist is now responsible for being the entire band and the vocalist is responsible for reacting to the pianist as if s/he is such. The fewer players who are participating, the more responsibility each performer has and the more they are each exposed. This situation creates exciting opportunities for interplay, musical commentary, and a distinct two-way conversation. A performance that lacks conversational energy is unsatisfying to the vocalist, akin to telling a loved one about something significant while they are glued to their smart phone. The example below proves my point:

One vocalist who enjoys a higher level of interaction is Nnenna Freelon. She prefers someone who will both listen to and propel her. “Because when I sing, hopefully, my ears and my heart are open,” she says. “I’m not looking for somebody who necessarily will just follow me because I’m not the possessor of all the good ideas. But if there’s an interplay and a back-and-forth conversation, that’s when I’m happiest. It’s a dance, almost.”<sup>3</sup>

In his thesis, *The Art of Accompanying the Jazz Vocalist: A Survey of Piano Styles and Techniques*, Dr. Christopher White expresses compelling arguments for what makes an accompanist masterful at playing for vocalists. Among them are viewing the pianist’s role as collaborator instead of merely accompanist, “creating appropriate introductions, performing rubato, attention to lyrics, performing in a duo setting, the use of musical texture, chord voicings, avoiding harmonic conflicts with the melody, the improvised solo, transposition and the use of ornamentation with the vocal line.”<sup>4</sup>

Although Kurt Elling does not fit the female component of my research topic, singers of all genders echo his thoughts on the matter.

Elling is on record as describing the following attributes of his preferred accompanist as: “Somebody who listens. Someone who is going to hear where you’re going and be able to complement that; who’s rock-solid in their time; who’s not going to mess the thing up by rushing, or going to sleep and falling behind. Somebody who has pretty lightning-fast

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<sup>3</sup> Bob Davis, “A Vocalist’s Best Friend (or Foe),” *Downbeat* 75, no. 9 (5, 2005): 48-52.

<sup>4</sup> Christopher White, “The Art of Accompanying the Jazz Vocalist: A Survey of Piano Styles and Techniques.” (Thesis, University of Illinois at Urbana-Champaign, 2010), ii.

reflexes, not only aurally but also visually. If I give a signal that is obvious, that needs to happen. If I give a musical cue that everybody should know, don't be surprised that it's coming out of a singer and just go with it.”<sup>5</sup>

There is little published on what the experience of the singer is in a duo setting. Perhaps past researchers thought it too specific of a scenario to address. This is unfortunate, as duo ensembles are commonplace on the jazz side of the music industry. It is nearly as economical as the solo pianist/vocalist, takes up less space in a room than a band, and the potential for musical intimacy and listener satisfaction are high. Researchers have much to gain by examining great duo performances of vocalists and their pianists. This scenario is a clear window into a musical conversation between two people who both have much to say. The opportunities to observe and analyze the way pianists and vocalists play off of each other, to dissect the style and meaning behind their musical communications, and to ponder why particular choices were made is valuable material for deeper research.

#### Vocalist First, Pianist Second

For the vocalist with an accompanist, there is a freedom that comes with being unencumbered by having to play and sing simultaneously. In this way, there is not much difference between a jazz vocalist who does not have a strong piano background (or any to speak of) and one who does. She is already used to singing with an accompanist and communicating and responding appropriately in that scenario because she has spent more time in front with the microphone than behind the piano. The obvious advantages to this scenario are that it is easier to connect with the audience, employ supportive technique, and have freedom of movement to tell the story of the lyric, including having her hands free to gesture in a way that might enhance the story.

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<sup>5</sup> Bob Davis, “A Vocalist’s Best Friend (or Foe),” *Downbeat* 75, no. 9 (5, 2005): 48-52.

As I made the transition to performing as a “stand-up” vocalist at times, I noticed that concentrating on and accessing my vocal technique was more challenging when I was playing for myself, partially because I had one more thing to do while I sang, but also because in the seated position at the piano, your body is not as lengthened as when standing. When sitting it is more difficult to allow myself to breathe deeply and fully, when the phrasing calls for it. I am much more in touch with my body in its capacity as an instrument while standing. *The Structure of Singing: System and Art in Vocal Technique*, a definitive source for classical vocalists and vocal pedagogues, Richard Miller states: “By now it must be clear that systems of breath control which consciously induce the collapse of the rib cage, request a ‘relaxed’ sternum, promulgate lower abdominal distention, or require inward movement of the abdomen in inspiration, are contrary to functionally efficient practices of breath management for singing.”<sup>6</sup> Sitting at the piano while singing definitely works against a rib cage that is supposed to be upright and move freely to accommodate the breathing process. It also affects the alignment of the neck and spine, as the performer looks to the audience or cranes the neck in order to read sheet music. The only physical advantage to sitting while singing is that it can be easier to create a lengthening of the spine than while standing because it is more obvious to the vocalist while in a seated position. It is interesting to note that of the various vocal technique references I consulted, none of them mentioned sitting while singing. In opera and musical theater, performers sometimes must sing in the sitting position because the role calls for it at a certain time. Also, portions of many choral rehearsals take place in the seated position. I believe these texts have left out an aspect of singing that should be addressed with every contemporary vocal performer.

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<sup>6</sup> Richard Miller, *The Structure of Singing: System and Art in Vocal Technique* (Boston: Schirmer, Cengage Learning, 1996), 38.

Mentioning the challenges of singing while seated, I had to ask the research subjects to respond to number 16: “Describe your approach to vocal technique when playing for yourself vs. when accompanied by another pianist.” The responses varied from “there is no difference” (2 P/Vs, 4 V/Ps), “freer when not playing” (5 P/Vs, 2 V/Ps), “freer when self-accompanying” (1 P/V, 2 V/Ps), and 2 women declined to answer only because they only play for themselves when singing and never have a different accompanist. Most women, whether a P/V or a V/P, feel more freedom when singing with a separate accompanist. Even if the technical part of singing feels the same, there is some other aspect of performance that feels easier due to not being responsible for the pianistic aspect of the performance.

**Table 2.1:** Question 16 Responses.

<b>Respondent</b>	<b>P/V or V/P</b>	<b>Answer</b>
1 CS	P/V	I don't focus as much on technique since it's so intertwined with playing. When I sing without playing, it's much easier to consider breath control, intonation, etc.
2 JP	V/P	I would say that my technique changes only in the sense that I take more risks and interact more freely when I am not doing both. So, ironically, my risk-taking can result in less "careful" technique...
3 MW	P/V	I'm probably more conservative when self-accompanied. I feel I sing more emotionally when accompanied by another pianist.
4 AN	P/V	I'm never accompanied by another pianist, so I can't say.
5 KS	P/V	My approach doesn't really change, which is something I've worked on a lot. I want to be the same singer, regardless of whether I'm playing at the same time or not. This maybe isn't technique-related, but I'm a little more free as a vocal improviser when I'm not playing the piano at the same time.
6 APo	P/V	I take more risks vocally when I am singing with another pianist. When I am playing for myself, I find I have to concentrate harder on intonation.
7 KR	V/P	My approach to vocal technique is the same. I have to concentrate more on breath and work harder I feel because I'm sitting down at the piano. But the approach to tone production, management of the air, etc., is all the same.

**Table 2.1, cont.**

8 AHC	V/P	My vocal technique is the same.
9 JM	V/P	I have to continually check my posture and neck position when I am sitting and playing. I sing with less vocal concerns with technique if someone is playing for me.
10 LL	V/P	I really don't have a different technique. I work them out separately for independence and then put them together and work through problematic areas.
11 AC	V/P	My vocal technique when playing for myself is so relaxed and easy, I almost never experience tension. When I'm standing and singing, I can over-sing or try too hard to do something "cool."
12 JMc	P/V	I just have more energy to focus on it when I'm singing with someone else. When I'm singing/playing my singing has to be more intuitive because I have less energy to devote to vocal technique. It's easier when I'm standing to play/sing, actually, to have the core support for good vocal technique.
13 APa	P/V	Good technique is universal, I feel. The primary shift for me in technique is sitting down vs. standing up. I have to monitor full-body tension more when I'm playing than when I'm not.
14 DD	P/V	I only sing when I accompany myself at a gig.
15 BAP	P/V	When playing for myself, I am mostly concerned about intonation and ideas (language). When accompanied by another pianist, I am more stiff or prone to do exactly what was rehearsed for fear of them not being able to follow me.
16 KH	V/P	I have much more freedom when someone else is playing for me. And I have to focus more on 'singing well' when playing because there are so many things going on in my mind, that sometimes technique suffers. But again, this gets easier with time.
17 EH	V/P	Not a significant difference between the two options for me.
18 DDR	P/V	There is no difference.
19 RE	V/P	I am more adventurous when accompanied by another pianist. Vocal technique is secure, so it is the same regardless.

### Pianist First, Vocalist Second

For the female jazz vocalist who primarily considers herself a pianist, and secondarily a vocalist, there are many adjustments to be made when singing with someone else's accompaniment. It may be jarring to the vocalist to perform without the piano between her and the audience. Suddenly, she is left to rely solely on the instrument that resides in her body and its access is supremely intimate. This experience is highly personal because the sound is being

produced by her own body, as opposed to pressing a key on man-made instrument. She is now emoting with lyrics as well as all of the musical parameters included with playing an instrument, but in order to do this successfully, she has to connect with her emotional self. Questions such as “Why am I singing this song? What happened (in the storyline) right before this song gets sung? Who am I singing to? How do I feel about this? How do I want them to feel?”<sup>7</sup> require the singer to engage emotionally. If she does not have experience with this in real life (or through acting, dance, etc.), then this will be a challenge. In addition to already feeling emotionally vulnerable, now there is no piano to act as a protective physical barrier between herself and the audience. The only place for her to look is towards them, but this can be terrifying if one is used to looking at the piano keys, or at the very least, not facing the audience straight on. She must maintain this connection with them as well as her accompanist. Where she would normally be in control, now she must indicate with her voice where she wants the music to go and still remain flexible enough to take chances on the choices now being made behind the piano. It is an exciting dance, but until experience prevails, an exhausting one.

I wanted to address this specific phenomenon with the question from number 19: “Describe your approach to connecting with an audience as a vocalist from behind the piano vs. when accompanied by another pianist and standing stage center.” The answers can be divided into 5 categories:

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<sup>7</sup> From lessons with Professor Sarah Wigley, my voice teacher at University of Illinois at Urbana Champaign.



**Table 2.2:** Question 19 Responses.

Respondent	P/V or V/P	Easier from piano	Easier with accompanist	The same	Not sure or N/A
1 CS	P/V		X		
2 JP	V/P		X		
3 MW	P/V			X	
4 AN	P/V				X
5 KS	P/V		X		
6 APo	P/V		X		
7 KR	V/P	X			
8 AHC	V/P		X		
9 JM	V/P		X		
10 LL	V/P		X		
11 AC	V/P	X			
12 JMc	P/V			X	
13 APa	P/V	X			
14 DD	P/V				X
15 BAP	P/V	X			
16 KH	V/P				X
17 EH	V/P		X		
18 DDR	P/V			X	
19 RE	V/P		X		

Reid explains:

Sitting at the piano generally means I need to work a little harder at connecting with the audience. I almost feel that I am more connected to the rhythm section when I'm playing and singing than when I'm only singing. The placement of the piano has everything to do with eye contact as well. The gig where the piano faced the wrong way, or is turned ever so slightly too far away from the sight line to the audience can make a difference. I do think that sitting down creates a more relaxed feel to the audience as well. I generally tend to talk to the audience more when I'm sitting down. I have to be a bit more conscious about the audience connection when I'm standing and only singing. I can completely relate to these circumstances. I can also relate to Skinner's comment (which is why I would answer this question with something such as "it varies"): "I have to try to make a more concerted effort to make connections with the audience when I'm playing and singing. I try and intentionally look at them more, which is difficult because sometimes it requires me to turn at a weird angle, which affects my piano technique/comfort."

Although there were a variety of answers to this question, the majority of women think that audience connection is easier with another accompanist. It is interesting to note that of the

women who responded “easier from the piano,” 2 were P/Vs and 2 were V/Ps. This surprised me, because I expected V/Ps to perceive audience connection as easier when not at the piano, since that is their primary performance format. Even though 2 P/Vs answered that audience connection is easier from the piano, I expected more of them to say so, since being at the piano is their primary performance format.

Cole’s response explains her position: “It’s so much easier to connect to the audience from behind the piano. I feel like I’m a bus driver, and I’m [saying] ‘hey, welcome aboard! Let’s go somewhere!’ When I stand up and sing I feel a pressure to entertain and ‘show’ I’m good. I always feel respected when I’m at the piano and that makes me a better entertainer.” I was surprised because I thought surely all the V/Ps would say it’s harder to connect to the audience from behind the piano.

As a vocalist who has pianistic training, when I first started singing with another accompanist, I found that my analysis skills could sometimes get in the way of producing sound organically. Allowing the voice to just “be” instead of “making” something happen was something I had to get used to. I had to overcome grabbing with the throat<sup>8</sup>, tongue tension<sup>9</sup>, and I still grapple with the effects of TMJ (even though that doesn’t have anything to do with me being a pianist).<sup>10</sup> In addition, I wasn’t used to thinking about what my facial expressions were, how I looked when I stood, or facing the audience with direct eye contact. Vocally, I wasn’t yet attuned to speech singing or the finesse of holding some notes longer than others to highlight

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<sup>8</sup> A manner of singing where the throat is tense, and an attempt to control the voice is made by constricting the throat instead of keeping it open and relaxed.

<sup>9</sup> Holding the tongue in a position that is counter-active to producing a vocal quality that is free and released.

<sup>10</sup> Temporomandibular Joint Disorder: an umbrella term covering pain and dysfunction of the muscles of mastication (the muscles that move the jaw) and the temporomandibular joints (the joints which connect the mandible to the skull)

[https://en.wikipedia.org/wiki/Temporomandibular\\_joint\\_dysfunction](https://en.wikipedia.org/wiki/Temporomandibular_joint_dysfunction) accessed April 1, 2018.

important text (versus holding every note or clipping every note at the end of the phrase). I was more aware of my breath in the standing position, which was an advantage, but it also highlighted the fact that I needed to work on this for much longer before it would come naturally.

Robert Thayer Sataloff further explains the potential technical repercussions of aligning one's voice with the piano:

If the choral conductor is an instrumentalist who has chosen to assume the role of leadership with a choir, it is probable that the preparation for singing will be a series of tuning exercises or a set of patterns played on the piano. If tuning exercises being the choral rehearsal, singers may attempt to sustain the speaking voice to achieve proper pitch levels. The mechanism of the piano is a percussive action in which the internal hammers hit metal strings. Singers instinctively imitate its sound by pressing on the back of the tongue while producing tone. Constriction and tension then follow in the pharyngeal and laryngeal areas. Generated by pressed phonation, the initial choral sound may continue for the entire rehearsal. This is not only tiring, but also potentially injurious because of excessively increased forces of vocal fold contact.<sup>11</sup>

The mindset of how I approached singing was still instrumental/pianistic instead of more vocally aligned. Some part of me (conscious, subconscious?) thought that I could approach singing the same way as playing the piano. My sense of melodic line (driven by breath) was nowhere to be found until I had someone draw it out of me. I learned that I was stronger in my head voice than my chest voice, and this caused me to be acutely aware of registration, to the point where I would try to make my voice switch registers instead of letting it switch when it wanted to switch. I had to learn that speech is a close relative of chest voice, which is what vocalists often use in the jazz genre. I even learned about the nuances of mixed registration—that there were varying degrees of chest/head mixing that resulted in different colors in timbre. I thought I only had two colors to work with, now I had an entire palette!

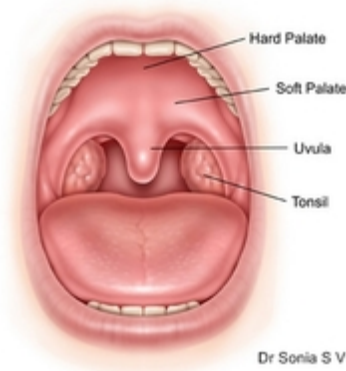
Singing without playing the piano also gave me a chance to experience that coordination

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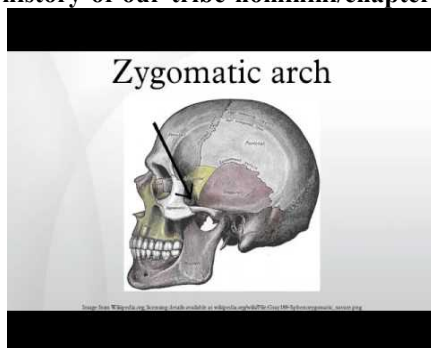
<sup>11</sup> Robert Thayer Sataloff, *Vocal Health and Pedagogy, Science and Assessment, Volume 1* (San Deigo, Plural Publishing, 2006), 216.

is really where good singing happens. Breath support, proper position of the jaw, tongue, and soft palette (see Fig. 1), and the lift of the zygomatic arch (see Fig. 2) gave me the experience of singing with ease. It was like I didn't know it could or *should* be that easy.

**Figure 1.** Location of soft palate (Accessed June 11, 2018 <https://hayleysimmunesystem.weebly.com/immune-system-organs-and-tissues.html>)



**Figure 2:** Location of Zygomatic arch (Accessed March 5, 2018 <https://milnepublishing.geneseo.edu/the-history-of-our-tribe-hominini/chapter/what-is-a-hominim/>)



Unless the accompanist is at least as skilled as the jazz pianist/vocalist herself, it can be a challenge for the two of them to get on the same page. The pianist may have “chops,” but vocalists are looking for much more than that. A less technical display and more musicality and sensitivity to the lyrics is preferred.

Overplaying by accompanists is a common complaint among vocalists. Dee Dee Bridgewater had toured for many years with a pianist who was suddenly unable to join her. What at first felt like a huge blow turned out to be, she says, a blessing in disguise.

Her left-behind pianist had been filling up so much of the space, and doubling her melodies, that he wasn't allowing her the room to improvise. His attempts to anticipate her phrases locked her in musically and curtailed her freedom to fully explore the material. His absence, "Freed me," she says. "It opened my eyes. It opened my ears. I have an innate sense for how to harmonize and improvise, so I don't need all this embellishment that he'd been giving me. I told him when we got back together that he's going to have to start giving me my proper space. That's what a pianist should do."<sup>12</sup>

Later in the interview Bridgewater states that vocalists also appreciate the pianist (and other band members) assuming that she can sing the melody correctly, etc. without the accompaniment providing crutches.

Even Carmen McRae (1922-1994), an accomplished jazz vocalist who accompanied herself on piano, has this to say when Arthur Taylor, author of *Notes and Tones*, asked "Since we are talking about pianists, what is it you look for in a pianist?" She answers:

That's a hard question. Accompanying someone cannot be explained by a singer to a pianist. He either knows what to do or he doesn't. An accompanist and a guy who can play the piano are two different things. You have to find someone who is completely sympathetic to the soloist as a singer and not to as soloist as an instrumentalist. It's a completely different thing. Even if a guy can play his buns off, it does not necessarily mean he can accompany a singer. There are some guys who can accompany a singer and who can't play worth a damn as far as soloing is concerned. That's the difference, and it's a vast difference. A guy must really love to do it. He cannot do it because he has nothing else to do.<sup>13</sup>

A different perspective on the same issue can be had by the pianist/vocalist who normally self-accompanies but in rare instances, sings with an accompanist. On Dena DeRose's 2002 release, *Love's Holiday* (Sharp Nine Records), Bill Charlap appears as her accompanist for the last track, "The Nearness of You." Of this experience, she says, "I really enjoy it. I pretty much know what I do, though sometimes I surprise myself. But having someone else play really

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<sup>12</sup> Davis, 51.

<sup>13</sup> Arthur Taylor, "Carmen McRae: We were happy in the days of Fifty-second Street," in *Notes and Tones* (Toronto: General Publishing Co. Limited, 1977), 144.

brings out different qualities and frees me up a little.”<sup>14</sup> Patricia Barber has a similar experience, although infrequently: “I get surprised because I don’t know where the pianist is going. In some ways that’s good for me and it’s really fun.” Barber states the benefits of accompanying herself: “I can go off in my own direction whenever I damn well please...I’m finding it more and more interesting to be less traditional as an accompanist for myself.”<sup>15</sup> Many of her studio albums of late, such as *Smash* (2013, Concord), feature a quartet of herself on piano and vocals, with guitar, bass, and drums. She has even more freedom to be an atypical accompanist for herself because the guitar is there to add additional texture and/or harmonic support.

My personal experience echoes that of DeRose and Barber, but I will add that I notice two big differences I am aware of between playing for myself and being accompanied by another pianist. First, I am better able to access and focus on my vocal technique when someone else is playing. I feel like my phrasing, melodic variation, and improvisation get more adventurous as well. Second, when I first started singing with another pianist, I felt so strange standing on stage without the piano between the audience and me. It was another level of vulnerability that I was forced to deal with, in addition to exposing myself only vocally and without my own pianistic interjections. That is something I am still acutely aware of every time I step away from the piano to sing.

My questionnaire respondents also referenced this issue when responding to questions 11, 12, and 13. My expectations for question 11, “What is easier for you when executed separately, playing or singing?” were that the P/Vs would say that playing was easier and the V/Ps would say that singing was easier. The V/Ps all stated singing was easier. Among the P/Vs, 4 out of 9

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<sup>14</sup> Andrew Gilbert, “Backstage with Dena DeRose,” *Downbeat* 69, no.11 (November 2002): 16.

<sup>15</sup> Thomas Conrad, “With One Note Bring Me Home,” *Jazztimes* 40, no. 1 (February 2010): 53.

said playing was easier (I would put myself in this category as well), but 5 said singing was easier. Dena DeRose did not choose either, but in a subsequent email, shared that her answer would be “both” if there was that option.

DeRose’s answer to question 12 “Which is easier for you when executed simultaneously, playing or singing?” was also “both.” I assumed most people who answered that playing was easier when executed separately would have answered that it was easier when executed together as well. As the table below shows, this is not always the case.

**Table 2.3: Question 11, 12, 13 Responses**

Respondent	P/V or V/P	Question 11	Question 12	Question 13
1 CS	P/V	P	P	S
2 JP	V/P	S	S	P
3 MW	P/V	P	P	S
4 AN	P/V	S	P	P
5 KS	P/V	S	S	P
6 APa	P/V	S	P	S
7 KR	V/P	S	S	S
8 AHC	V/P	S	S	S
9 JM	V/P	S	S	S
10 LL	V/P	S	S	P
11 AC	V/P	S	P	S
12 JMc	P/V	P	P	-
13 APo	P/V	S	S	S
14 DD	P/V	P	S	S
15 BAP	P/V	S	P	S
16 KH	V/P	S	S	S
17 EH	V/P	S	S	S
18 DDR	P/V	Both	Both	S
19 RE	V/P	S	S	P

When asking question 13, “When playing/singing simultaneously, which is the focus, playing or singing?” I realized that this could have been interpreted as “which do you think *should* be the focus?” or “which ends up being the one you focus on due to it being the weaker skill of the two, so it needs more of your concentration?” This is an area where more research is needed. I did expect all the V/Ps to comment that singing was the focus, due to the importance

of telling the story of the lyric. However, Eckert, Dr. Lyons, and Parker said the opposite. Based on responses to other questions, I can infer that they answered that way because of the latter interpretation referenced earlier in this paragraph. The P/Vs did not all answer number 13 as “singing.” McSwain declined to answer, while Nolte and Dr. Skinner answered “playing piano.” This was a fascinating revelation to me and I am anxious to continue my research to delve deeper into the “whys” of this question. What I can deduce is that based on these answers, is that when singing and playing simultaneously, many participants felt that singing was the main focus. Those that perceived playing piano to be the main focus only feel that way because they have to concentrate on it more than the singing part, not because it’s necessarily more important. For these women, the singing is so second nature that they can afford to divert some energy towards the piano playing without it having a negative impact on the overall performance.

A variation on question 13 was question 14: “How often and under which circumstances do you find that your attention is equally divided during the playing/singing scenario?” The respondents had the chance to elaborate on this question and connect their reasoning to number 13 as well. “It’s all tied up for me. The last two questions, I only chose an answer because I was forced to. One never supersedes the other,” admitted Nolte. Weir stated, “When I feel the most relaxed, I listen more. When I listen more, there’s a better balance between singing and playing.” Lyons states: “singing is more natural and secondary at this point, so my attention is on the piano when singing.” McSwain shared that “in different moments, my attention is more on one than the other, but I wouldn’t say that I’m more focused on either. My attention is equally divided, but not from moment to moment.”

This would be another area for deeper research. From this one question and related responses, it can be said that when music is internalized and familiar both pianistically and



vocally, attention seems to be more equally divided. When music is less familiar or especially challenging, the attention seems to go to the skill that is the weaker of the two.

A research subject's educational background is an important consideration when looking at why a performer would perceive singing or playing to be more or less difficult when doing them simultaneously. The following questions and tables address this point.

Question four asked “How old were you when you first started learning the piano?” The responses ranged from ages 3-23 with an average of age 7.24 years. As expected, the P/Vs started piano earlier than the V/Ps (age 5.7 and age 9, respectively).

**Table 2.4:** Question 4 Responses.

<b>Respondent</b>	<b>P/V or V/P</b>	<b>Age</b>
1 CS	P/V	4
2 JP	V/P	5
3 MW	P/V	10
4 AN	P/V	5
5 KS	P/V	7
6 APa	P/V	7
7 KR	V/P	8
8 AHC	V/P	10
9 JM	V/P	7
10 LL	V/P	6
11 AC	V/P	5
12 JMc	P/V	5
13 APo	P/V	3
14 DD	P/V	9
15 BAP	P/V	3.5
16 KH	V/P	23
17 EH	V/P	13
18 DDR	P/V	3
19 RE	V/P	4

Question five asked “how old were you when you first started singing?” The answers ranged from “the womb” to age 28, with an average of 12.4 years of age. There were a few subjects who weren't sure if I was asking about the age when training began, when singing

professionally began, or when first started singing at all. Most inferred the latter. Assuming that responses given were the ages that the subjects began singing at all (JM, LL, and BAP were given numeric values of 2), the V/Ps characteristically started singing much earlier than the P/Vs, at age 3.8, while the P/Vs started singing at age 9.4.

**Table 2.5:** Question 5 Responses.

<b>Respondent</b>	<b>P/V or V/P</b>	<b>Age</b>
1 CS	P/V	4
2 JP	V/P	5
3 MW	P/V	14
4 AN	P/V	3
5 KS	P/V	2
6 APa	P/V	9
7 KR	V/P	6
8 AHC	V/P	3
9 JM	V/P	Womb? Training began at age 12
10 LL	V/P	professionally, 11
11 AC	V/P	1
12 JMc	P/V	4
13 APo	P/V	15
14 DD	P/V	28
15 BAP	P/V	as long as I can remember
16 KH	V/P	6
17 EH	V/P	9
18 DDR	P/V	13
19 RE	V/P	2

Question seven, “Have you had formal instruction in jazz piano? For how long?” resulted in a variety of direct and indirect answers, as shown in the table below. If we analyze the numeric data given, it shows that P/Vs have had an average of 5.8 years of formal study in jazz piano, while V/Ps have had 2.4 years of formal study in this area. It is not surprising that those that identify as P/Vs have had more years of formal study than the V/Ps.

**Table 2.6:** Question 7 Responses.

Respondent	P/V or V/P	Years of formal study	Comments
1 CS	P/V	5	
2 JP	V/P	2	In grad school.
3 MW	P/V	3	Mostly learned on my own.
4 AN	P/V	1	
5 KS	P/V	10	
6 AP	P/V	14	Ages 8-22.
7 KR	V/P	n/a	Nothing formal.
8 AHC	V/P	1	With Alan Swain in Chicago.
9 JM	V/P	6	Alan Swain was my piano teacher from ages 15-21.
10 LL	V/P	n/a	Mostly just college classes and self-taught.
11 AC	V/P	4	Those 4 years were in college, plus about 20 lessons after that.
12 JMc	P/V	10	Began in 8th grade and continued through a Masters Degree.
13 AP	P/V	14	Ages 8-22.
14 DD	P/V	1	Studied jazz piano as a senior in high school before attending college as a classical piano performance major. Played jazz in the clubs and coffee houses at night.
15 BAP	P/V	0	Learned from father and 4th grade band teacher.
16 KH	V/P	4	Off and on.
17 EH	V/P	4	
18 DDR	P/V	0	Had a few lessons, mostly self-taught from recordings, books, and colleagues.
19 RE	V/P	n/a	Some, not much. One intense summer.

“Have you had formal instruction in singing other styles (Classical, musical theater, etc.)? How long for each style?” was the eighth question. Some women misinterpreted it and thought I was asking about pianistic training, not vocal training. Of the 15 who answered the question regarding vocal training, all of the answers included some type of classical training. That classical training ranged from one semester to eight years of formal training. One woman said she did not consider herself formally trained. Musical theater was studied among these 15 women for 1-3 years, jazz for 1-6 years, pop styles for 1-4 years, and classical for one semester to 8 years. One woman also mentioned one year of training for Indian Classical singing, another

mentioned she studied technique for about 5 years. The genre was not specified. Finally, only one person mentioned her experience in choral singing: “I was brought up in choir, so I had that training.” It can be summarized that the participants all have some amount of classical training in their background, and many have training in additional genres.

The participants were asked if they had a degree in piano or voice and to specify what type of degree and where it was earned. It was interesting to note that all 10 of the women who identified as pianists first, vocalists second did earn at least a Bachelor’s degree in Music, 7 of them earned a masters, and 1 of those master’s degree holders earned a Doctorate after that. Among the 9 women who identified as vocalists first, pianists second, 3 did not earn a degree in music. Of the remaining 5 who all earned a bachelor’s degree, 4 of them earned a Master’s in Music and 3 of them went on to earn a Doctorate. Most of the degrees earned by all participants were jazz-related, and if they weren’t, a later degree was jazz-specific.

Some aspects of learning music can be self-taught. Many of the respondents revealed how this was a factor in their musical development. I had a lot of lessons from childhood through college. Aural skills seemed to come easily for me, but I don’t think I spent time working on it. Being a pianist that is familiar with jazz harmony and rhythm is a prime example of how this can be a huge asset when building superior musicianship skills.

I have been fortunate to have the opportunity to study music in an academic setting for several years, resulting in three degrees. Not all the respondents had the same choice, or even desired to learn in that way. I asked “What percentage of your pianistic skill was self-taught?” in question 22. When respondents replied “most of it was self-taught” I interpreted that as 90%. When they replied “most of it I learned in school,” or the like, I interpreted it as 10%. Of the 10 P/Vs, the answers ranged between 10%-50% and averaged 34%. Of the 9 V/Ps, the answers

ranged from 10% to 90% and averaged 54%. This makes sense to me, since most likely the P/Vs started lessons earlier in life and chose it as their primary instrument (and the reverse would be true of the V/Ps), therefore receiving more education through an academic program or private teacher, while the V/Ps concentrated more on learning to sing, and chose to learn pianistic skills on their own.

**Table 2.7:** Question 22 Responses.

Respondent	P/V or V/P	Percentage	Comments
1 CS	P/V	50%	
2 JP	V/P	90%	I took 4 years of elementary school lessons, key lab classes in college and then the 2 years of jazz piano lessons where I learned some basic voicings but most of it was Jazz Theory centered more than performance focus. So, I am mostly self-taught!
3 MW	P/V	75%	
4 AN	P/V	30%	
5 KS	P/V	20%	
6 APa	P/V	10%	Very little - I took a ton of lessons.
7 KR	V/P	80%	
8 AHC	V/P	90%	Most of it. I am an ear girl.
9 JM	V/P	40%	
10 LL	V/P	50%	
11 AC	V/P	40%	
12 JMc	P/V	20%	I've had a lot of great teachers who helped give me the skills to continue learning while not taking lessons. A number is a little contrived, but maybe 20%.
13 APo	P/V	10%	Not much-maybe my harmonic sense.
14 DD	P/V	50%	Formal lessons from age 9 up through my Master's degree in classical piano (My dad was a professional pianist who also loved jazz and one of my teachers) plus one year of private jazz piano lessons. The rest of the time I learned on the job and working out with band members.
15 BAP	P/V	25%	Not much...20-30%? And that may be pushing it. I like to think that from an early age, I enjoyed improvising.
16 KH	V/P	10%	Very little. I learned to play in an institutional setting. My playing and writing style, I suppose is mine.
17 EH	V/P	25%	
18 DDR	P/V	50%	
19 RE	V/P	90%	

Question 23 is asked as a counterpart to the previous question: “What percentage of your vocal skill set was self-taught?” I would assume that based on the answers from question 22, that I could draw the same conclusions, but in reverse (the V/Ps probably received more academic instruction in voice than the P/Vs). I was correct, but the lack of disparity between the averages of each group of performers for questions 22 and 23 was a surprise. Of the 11 P/Vs, the percentage was between 50% and 90% with an average of 67%. Of the V/Ps, the percentage was between 13% and 90% and averaged 59%.

**Table 2.8:** Question 23 Responses.

Respondent	P/V or V/P	Percentage	Comments
1 CS	P/V	80%	
2 JP	V/P	n/a	I didn't start lessons until college but did a good amount of study. Having taught full time for so long I think it is safe to say that my teaching time also counts as vocal study. A Vocal teacher is never done learning about another trick, or method to teach our elusive unicorn instrument.
3 MW	P/V	60%	
4 AN	P/V	80%	
5 KS	P/V	95%	
6 APa	P/V	50%	
7 KR	V/P	35%	
8 AHC	V/P	90%	
9 JM	V/P	50%	
10 LL	V/P	75%	
11 AC	V/P	60%	
12 JMc	P/V	80%	Hard to say. I'll venture a guess at 80%
13 APo	P/V	95%	Almost all of it. I have had about six months of jazz voice lessons.
14 DD	P/V	80%	One year of private lessons, (My husband is a voice teacher, so I overheard him but could not 'study' from him - too many grimaces from him and unwanted 'advice' - ha-ha. But as an accompanist, overheard him teaching singers and vocal groups! So 80% self-taught vocally.
15 BAP	P/V	70%	I did not receive formal vocal training (outside of church) until middle school, with 4th grade being the introduction to vocal training.
16 KH	V/P	n/a	In the beginning, I always sang in church, HS, but when I went to college, I started taking lessons.
17 EH	V/P	13%	

**Table 2.8, cont.**

18 DDR	P/V	50%	
19 RE	V/P	90%	Most of it.

I have been studying piano longer than I have been studying voice. I feel this is directly related to my comfort level with each skill. I think starting piano at age 6 is a major factor in why I chose to concentrate on it later in life, and both circumstances have lead me to feel more at ease at the piano than singing unaccompanied. To that end, I asked the questionnaire subjects “how old were you when you started singing and playing simultaneously?” Among the P/Vs, the youngest age for starting to sing and play simultaneously was 5; the oldest was 23 with a median age of 11.8. Among the V/Ps, the youngest age at which someone started singing and playing simultaneously was age 6, the oldest was age 25 with a median age of 14.

“How old were you when you started doing this for pay?” was the second part of question 10. Among P/Vs, the youngest age for starting to sing and play simultaneously for pay was 9; the oldest was 30 with a median age of 19.67. Among the V/Ps, the youngest age at which someone started singing and playing simultaneously for pay was age 14, and the oldest was age 30 with a median age of 20.3.

As a pianist/vocalist, this type of performer must relinquish control of several aspects of the performance that are usually self-dictated and self-intuited. As her own pianist, she can control introductions, endings, turnarounds, length of vamp sections, imply double time feel or half time feel (more easily and obviously than by singing alone), groove changes (such as swing to latin), modulations, tempo changes, and rubato. When a pianist accompanies her in a duo setting many of these things may or may not be discussed beforehand, but she is at the mercy of the pianist regarding the fruition of these performance aspects. The vocalist is reliant on her

ability to communicate with the pianist via body language, facial cues, melodic intention, rhythmic intention, and phrasing. Microphone technique may also play into this as she chooses different timbres, speeds of vibrato, focuses on vowels or consonants, speech-type singing, use of belt technique, and implies groove and time with her voice. Many of these things come more naturally to a V/P (versus a P/V). It takes awareness and a change of perception to make this shift from primary focus on piano and secondary piano to the opposite. It also requires a working knowledge of one's instrument and vocal technique. Of course, one cannot underestimate the effects of many years of practice.

Practice is essential to overcome a common and nuanced technical occurrence with the pianist who sings. "Stair-stepping the larynx"<sup>16</sup> is the P/V's attempt to match pitch by lowering or raising the larynx in an unnatural way, resulting in tension and a sound that is not released and free. To clarify, this phenomenon is not limited to just P/Vs, but it is a noticeable trend among them. This is a separate phenomenon than that of a technique utilized for reaching low notes and for belting healthily, where muscles are expanded in lower back and lower ribcage, the throat is open with an arched soft palette and loose jaw, and the focus in the mask, not the throat.<sup>17</sup> Non-pianists are guilty of this too, but it is pronounced in pianists since they heavily identify with a linear concept of pitch. In fact, the experiences of producing pitch by singing with a free larynx and depressing a piano key are on complete opposite ends of the spectrum. It takes time and acute awareness to overcome this technical flaw. Those of us with perfect pitch experience this in an even more pronounced manner. A pianist's ears are used to hearing an exact pitch with the depression of a single key, and she expects her voice to behave the same way. The pianist/vocalist is willing to manipulate her voice in any way to match what her ears perceive to

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<sup>16</sup> A term used by one of my voice professors, Sarah Wigley.

<sup>17</sup> Dr. Rachel Lebon, *The Professional Vocalist* (Lanham: Scarecrow Press, Inc., 1999), 121.



be the correct pitch. Without proper instruction this habit can continue, unbeknownst to the pianist/vocalist, and create several problems (vocal tension, jaw tension, breath tension), which will impact the longevity of the voice.

To summarize the findings in this chapter with the majority of participants: It is easier to sing and connect with the audience while being accompanied by another accompanist. While self-accompanying, most feel that singing is still the main focus if the music is internalized both vocally and pianistically. If not, then attention goes to the weaker of the two skills. P/Vs and V/Ps started formal study of their primary instrument earlier than formal study of the secondary instrument. More P/Vs formally studied voice than V/Ps formally studied piano. The average age at which P/Vs and V/Ps started singing and playing simultaneously was around age 12 and 14, respectively, while the average age at which P/Vs and VPs started doing this for pay was 18.5 and 20.3, respectively. The primary instrument does have an impact and influence on the skill set of the performer. From these findings, there is not a significant difference in age at which the P/Vs and V/Ps were able to perform as a self-accompanied vocalist.

## Chapter Three

### Self-Accompanied Jazz Vocalists

This is the most engrossing of all the scenarios. The self-accompanied jazz vocalist is singing, playing, in most cases leading the band, perhaps playing something highly arranged or complex, is often memorized, and has to “keep all the balls in the air.” In some ways it is comforting to be behind the piano because of the level of control one has over harmonic elements, frequency of fills, tags, and cues.

If it is so challenging, and these performers already have the skills to excel at either playing piano or singing, then why choose to do both? Personally, before my jazz piano skills progressed to the point that I could play sophisticated voicings underneath the artistic delivery of a melody, I often opted to sing the melody while I comped<sup>18</sup> for myself. That way I could experience the lyric as well, which gave me the big picture of a song. This allowed me to decide if I wanted to pursue learning a particular song or not. I wondered what had drawn my research participants to pursue being a P/V or V/P, so I was most excited to read responses to question six: “Did your simultaneous singing and playing evolve out of necessity? Desire? Imitation of a certain artist? Explain.” Answers were evenly represented between the necessity-desire-imitation responses. Said Rosana Eckert: “Necessity and desire. I started by demonstrating things while teaching a voice lesson accompanying myself. I accompanied my students, singing with them, would write music while singing at the piano, and eventually had the desire to perform as a vocalist/pianist.” “Mostly necessity,” said Debbie Denke. She adds, “People

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<sup>18</sup> Comping is a manner of playing chord changes in a jazz context that is complementary to the rest of the musical experience.

assumed because I am female that I was the singer in the band! I was also the bandleader.

Singing made me more marketable.” Christine Salerno stated: “I always wanted to do both. It felt natural.”

In his book, *Notes and Tones*, Arthur Taylor asks Carmen McRae “how important do you think it is for a singer to know something about the piano?” She replies:

Going by my own experience, it’s one of the most important things. I don’t believe I would have whatever reputation I have today if I had not had any knowledge of piano. That experience of studying music is what put me where I am today. Without it I would perhaps not even be singing, or if I had become a singer, it might not be as impressive as whatever it is I do now. I have said this for years, and I still think it is extremely important. It is important if you want to be a lasting artist. Any artist who really knows what he or she is doing musically will last. I think it’s the non-professionals who fade out. They earn a lot of money in a minute, yet they don’t make it somehow. After they’re gone, people don’t even remember who they were. That’s why it’s very important to know your craft.<sup>19</sup>

In the same book exists an interview with Nina Simone, where Taylor asks her: What would you say was the major thing that helped in your development, and how did the piano help you as a singer? She answered:

I started out playing the piano at home and at revival meetings, which was a joy. I sang a little bit, because everybody in my family was musical. Every day there was singing and playing after dinner. My sisters and I formed a trio when I was about eleven, and we would go to churches and sing. I could harmonize without having learned, and I would always take the bottom part because my voice was very limited.

I started singing because it was the only way I could keep my first job. This was at an Irish bar in Atlantic City. I was playing piano there, and the owner said to me, “If you want to keep the job, you must sing.” I needed the ninety dollars a week—I had never heard of that much money in my life—so I sang. It’s as simple as that.

In spite of my limited range and limited voice, I sang everything I heard. The piano helped because I have perfect pitch. I would play the songs in the easiest keys to sing in, so that nobody could detect that my voice was limited. By the time I got into show business, I had studied the piano seriously for fourteen years, practicing for about six

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<sup>19</sup> Taylor, “Carmen,” 134-135.

hours a day. I never studied voice, but I had been around people who had studied voice, so I knew a little about it. I just used whatever came naturally to me.<sup>20</sup>

One thing I have learned by doing this research is that in general, those who identify as P/Vs, approach both singing and playing differently than those who identify as V/Ps. Some of the most well-known and revered jazz vocalists were introduced to the piano at an early age and continued their studies, such as Sarah Vaughan. The statements from McRae and Simone are ones reflective of a pianistic background with a natural ability to sing. They got better at singing the more they did it. Simone got better at adapting her playing to accommodate her vocal limitations and never had structured training for her voice. Simone rarely performed without playing for herself, while McRae could self-accompany quite well, but she favored being accompanied by someone else, as evidenced by her discography of recordings with pianists such as Norman Simmons and Eric Gunnison. She even recorded a duo album with George Shearing, *Two For the Road* (1980), where Shearing himself sings on a few tunes with his own accompaniment.

Before I discuss the matters of being a V/P or P/V and their related idiosyncrasies, it should be revealed how the research subjects felt about the distinct advantages and challenges of being both a pianist and a vocalist and one can affect the other. As mentioned in the previous chapter, at times I feel that being a pianist is advantageous to my singing, and vice versa. However, I also wrote about how one skill can sometimes complicate the other skill. When I asked the research subjects to “describe how being a pianist has given you an advantage as a vocalist,” I thought people would restrict their answers to only musical/performance aspects. There were many interesting responses that went beyond that realm into aspects of music

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<sup>20</sup> Arthur Taylor, “Nina Simone: I’m always interested in a love song,” in *Notes and Tones* (Toronto: General Publishing Co. Limited, 1977), 148.

business, perceptions by other musicians, and self-sufficiency. Regarding musical/performance aspects, Weir wrote, “harmonic knowledge very much helps in vocalist ear development. Also having a background as pianist in a rhythm section has very much helped me to tune in to sense of time and groove.” Madsen expands on that:

Piano skills have been crucial to my ability to earn a living. I am a great sight-reader. It gives me an edge as a studio session singer. I can be a musical director. I can write music. I can arrange music. I can accompany vocalists. I can play for my students when I am teaching. Piano skills give me the knowledge to make fresh creative ideas that work. I would not have been able to make a living for the past 40 years without my piano chops.

Eckert states in even more detail:

It enables me to know the changes inside and out, write my own arrangements, compose my own songs, demonstrate feel and line to my pianist, run a rehearsal without a pianist, perform as a solo artist, teach privately without needing an accompanist, learn new tunes by myself easily, play my students' compositions and arrangements in their lesson and coach them on reharmonizations and voicings, lead a quartet for the price of a trio, and easily share music with family and friends at parties and gatherings when they ask me to (which, honestly, is kind of important for a musician - people ask ALL the time, and if you can't self-accompany, it's a drag).

Regarding the business aspects and how other musicians perceive one who sings and plays, Hedrick says, “...it has given me an advantage in learning music theory because piano provides a good visual for concepts that are otherwise abstract on voice.” “Piano skills give me the ability to arrange my own music. All the theory-associated piano gives me the vocabulary to communicate clearly with my band mates. I can have as much control over the music as I want,” said McSwain. Everyone had a very strong opinion that being a pianist absolutely gives a vocalist an edge, at the very least. Skinner relates:

So many things! First, it allows me to practice by myself without needing a play along or other people to play with (not that those are bad resources to use, but most of the time, we are all practicing alone.) My understanding of harmony is much deeper - I can't even imagine being a singer who doesn't know how to play some decent voicings. I would feel crippled. It also is a huge aid with arranging and composing. I'm a better educator, and I get way more gigs because of it.

Hampton Callaway confirms that others take notice when vocalists can self-accompany: “When you are self-sufficient you can work anywhere and save money. Very helpful starting out. People take you more seriously when you are a complete musician.” Songwriting and arranging are positively affected by the union of these two skills, says Parker. “The greatest advantages for me are the understanding of theory and its application to my arranging and song-writing. In the bigger sense I am a much better musical director because I can analyze scores more quickly, etc. as a result of my piano study.”

**Table 3.1:** Question 25 Responses.

<b>Respondent</b>	<b>P/V or V/P</b>	<b>Comments</b>
1 CS	P/V	I can follow chord changes very easily. I can book more gigs as a single and get paid more.
2 JP	V/P	The greatest advantages for me are the understanding of theory and its application to my arranging and song writing. In the bigger sense I am a much better musical director because I can analyze scores more quickly etc. as a result of my piano study.
3 MW	P/V	Harmonic knowledge very much helps in vocalist ear development. Also having a background as pianist in a rhythm section has very much helped me to tune in to sense of time and groove.
4 AN	P/V	I sing through the chord changes like an instrumentalist in many ways. I can hear more chromaticism and complexities than other singers, I think.
5 KS	P/V	So many things! First, it allows me to practice by myself without needing a play along or other people to play with (not that those are bad resources to use, but most of the time, we are all practicing alone.) My understanding of harmony is much deeper - I can't even imagine being a singer who doesn't know how to play some decent voicings. I would feel crippled. It also is a huge aid with arranging and composing. I'm a better educator, and I get way more gigs because of it.
6 APa	P/V	Oh, my. It has helped in every way. Ear training came much more easily. Reading, sight-singing, and learning written parts are a breeze. I can be my own rehearsal accompanist. I am able to sustain myself gigging as a professional musician in a major music city because I can accompany myself.
7 KR	V/P	I don't know if it's an advantage, but my understanding, comfort level, and capability in the area of improvisation is assisted by my understanding of harmony through the piano.

**Table 3.1, cont.**

8 AHC	V/P	When you are self-sufficient you can work anywhere and save money. Very helpful starting out. People take you more seriously when you are a complete musician.
9 JM	V/P	Piano skills have been crucial to my ability to earn a living. I am a great sight-reader. It gives me an edge as a studio session singer. I can be a musical director. I can write music. I can arrange music. I can accompany vocalists. I can play for my students when I am teaching. Piano skills give me the knowledge to make fresh creative ideas that work. I would not have been able to make a living for the past 40 years without my piano chops.
10 LL	V/P	It's definitely an advantage in learning harmony, helping with pitch, writing and arranging, directing ensembles, playing for students, learning your own music, and demonstrating voicings you may want played for you by other pianists.
11 AC	V/P	I make about 70% of my income from playing and singing. I don't think a lot of those opportunities would have been available to me if I didn't play. Teaching, being able to accompany, being a church music director, playing on my own gigs.
12 JMc	P/V	Piano skills give me the ability to arrange my own music. All the theory-associated piano gives me the vocabulary to communicate clearly with my band mates. I can have as much control over the music as I want.
13 APo	P/V	I am more comfortable soloing as a vocalist and taking harmonic liberties.
14 DD	P/V	Where do I begin? First of all, you can help yourself find your pitch! Know how to voice chords to help your voice sound better. And know where to fill (because you need to breathe now and then.
15 BAP	P/V	It is easier to practice when you can play for yourself. You also have a stronger sense of ear training.
16 KH	V/P	I'm immediately in a place of higher esteem because of my skills at the piano. I can write my own material. I don't need a band. I'm more in tune and my improv lines come more from the keyboard. I can lead other singers with ease.
17 EH	V/P	I have been able to start my own band and get a larger cut of the money because I don't need to hire a person to play chords. It has also given me an advantage in learning music theory because piano provides a good visual for concepts that are otherwise abstract on voice.
18 DDR	P/V	I couldn't imagine being a vocalist without having knowledge of the piano as it is all about the music, when it really comes down to things.

**Table 3.1, cont.**

19 RE	V/P	It enables me to know the changes inside and out, write my own arrangements, compose my own songs, demonstrate feel and line to my pianist, run a rehearsal without a pianist, perform as a solo artist, teach privately without needing an accompanist, learn new tunes by myself easily, play my students' compositions and arrangements in their lesson and coach them on reharmonizations and voicings, lead a quartet for the price of a trio, and easily share music with family and friends at parties and gatherings when they ask me to (which, honestly, is kind of important for a musician - people ask ALL the time, and if you can't self-accompany, it's a drag).
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Since I have experienced some disadvantages to my singing as a result of being a pianist, I asked the research subjects to “describe how being a pianist has been challenging as a vocalist.” Nolte, Madsen, and DeRose were the only ones who did not think there was any way that being a pianist had a negative effect on singing. I have to agree with the other respondents (see commentary in chapter 1), who state some of the inherent challenges of being a pianist who sings (inherent for most of us, anyway). Weir explains that “it can be a bit distracting to sing and play. The biggest challenge for me is just playing the piano a just EXACTLY the right volume to sound good but not be too loud while singing. Then when focusing on that, I lose sight a little of the emotional expression of the singing.” We can get into certain habits as our own accompanist, Pride implies: “It is easy to hide behind your own playing/what you're used to doing.” The challenge of dedicating both time and brainpower to the second instrument was mentioned by multiple respondents. This time could be used to learn new repertoire and booking gigs, Cole answered. Hollingsworth said that “learning at a later age was a struggle and it was hard on my self-esteem. I have to focus more on using good technique because it goes out the window sometimes when I'm doing both.” Finally, the issue of branding and identity was brought up by both McSwain and Skinner. “People sometimes think I have to do both or I will somehow be offended. I'm happy to work as one or the other or both! Branding can sometimes be challenging



when I'm seen as a 'sideman' versus a 'front person,'" shared McSwain. Hampton Callaway is aware of dealing with the "chick singer syndrome" and cites that as a challenge, while Skinner has also noticed different treatment according to which role she is playing in the band:

I have struggled with what I call my "dual musical personalities." I live both sides of the coin - sometimes I'm the singer in the band, sometimes I'm the sideman on piano. I am treated very differently by other band members depending on which role I'm assuming. I used to worry about needing to identify as one more than the other and be "a pianist who sings," or "a singer who plays piano." I've finally accepted that I am a pianist, and a singer, and sometimes I do both at the same time.

To fully understand the inner workings of the self-accompanied pianist/vocalist, all facets of the situation must be examined. In question 27, I asked subjects to "describe how being a vocalist has given you an advantage as a pianist." Many women mentioned that being a vocalist provides their phrasing at the piano with more lyricism. It also enables them to be better accompanists for other vocalists, and some have even ended up with a specialization in accompanying vocalists, such as Salerno and McSwain. "It has helped me know how much to play, when to rest, when to support... It has helped me appreciate the beauty of the soft pedal. It has helped me learn a bunch of tunes on piano, and being a vocalist trained me to have a better ear, which comes in handy in various ways when playing piano," Eckert summarizes.

I wanted to ask the inverse of the previous question to be completely thorough, so question 28 was: "Describe how being a vocalist has been challenging as a pianist." Of the 17 women who chose to respond to this question, answers mostly centered around time management between practicing two instruments or choosing voice as the main instrument. Things such as intonation while playing (Pocock), voicing chords so as not to interfere with the vocal line (Hedrick) were also mentioned. Eckert wrote:

...the balance between the two, both in practice and performance. Also, as a vocalist, I'm less inclined to be "chopsy," but I think there are times where that is necessary. And, since I was a professional vocalist first, my improvisation tends to be "singy" - as in,

improvisation I would sing. But again, singers don't improvise with as much range, fast line, or chromaticism, so that has been a challenge to separate myself from my singer instincts with regard to improvisation.

Again, the female component to this topic was addressed by multiple respondents in ways that suggest there is at least one disadvantage to being a P/V or V/P. Denke reports: “People expect a female pianist to sing. Sometimes I will sing only 2 tunes a set and people ignore my piano solos but comment only on my singing. Average people also expect singers to know how to sing tunes if they have heard them once (but assume you don't need to practice your singing).” Skinner speaks of the same phenomenon in even greater detail:

I often get pigeonholed as someone who does both, which is sometimes gimmicky. I find myself being compared to other pianist/singers, just because we play the same instruments. (i.e.: people used to say all the time that I sounded just like Diana Krall, but I really don't sound like her at all. They were just making the instrument connection.) People don't take me as seriously as a pianist. I've struggled with the fact that audiences identify more strongly with vocalists. For example, I used to play a weekly gig at a martini bar. It was a saxophone quartet and I was the pianist, but each gig I would sing maybe one or two songs each set (three sets a night.) So I'd be working my butt off on the piano all night long - giving my everything - and then I would sing one song (not giving as much effort because it's more easy for me.) At set break, or at the end of the night, people would come up (including other musicians) praising my singing and saying what a great voice I have, and mention nothing about my piano playing. This hurt my feelings time and time again and made me wish I didn't do both at the same time. This was a big struggle for a long time, but I'm in a healthier mind space about it now.

Parker confirms her experience of “people assuming you can't play or that you don't know what are talking about because you are a ‘singer’”.

Another aspect of being a female vocalist should be mentioned. Menstrual cycles do affect some women but not in a consistent way from month to month. Dayme states in her book *Dynamics of the Singing Voice*<sup>21</sup> that a general pre-menstrual build-up of fluid can affect the vocal folds so that they swell, and the voice sounds tired or hoarse and has diminished power and

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<sup>21</sup> M. Bunch Dayme, *Dynamics of the Singing Voice* (Austria: SpringerWienNewYork, 2009), 166-167.

flexibility. Under these circumstances it is best not to force the voice, and a singer with severe symptoms is advised to abstain from performing for one to three days during that time.

Dayme also mentions the effects of contraceptive pills and other hormones and how studies have found that they can have a “viralizing effect” on the voice, leading to an increased masculine quality to the voice (a deepening, roughening vocal quality). Even when these drugs are withdrawn in teenage girls and women in their 20s, these vocal changes are not reversed. Dayme’s solution for these women is to seek another form of contraception during this part of their lives.

#### Vocalist First, Pianist Second

To where does her attention go when she is singing and playing? Parker describes her focus in situations such as these:

It depends on the song and how well I know it. It can also depend on the venue and the role of the singing. For example, if I am background music I may let myself be equally divided. When I am "featured" I will focus on the singing. If I am playing with a rhythm section I am almost always more focused on my piano playing because it is weaker and I can rely more on my vocal auto-pilot.

Rosana Eckert says singing is easier when doing both together, but her attention is never divided equally between the two, noticing the majority of her attention going towards playing because her singing technique and artistry is more secure than that of her pianistic skills.

On a related note, I felt compelled to ask questionnaire respondents to “describe your approach to lyric interpretation (phrasing, pitch, and rhythmic choices, syllabic stress, etc.) when self-accompanying vs. when accompanied by another pianist.” My attempt to analyze the responses resulted in answers that fell into one of 5 categories:

**Table 3.2:** Question 17 Responses.

Respondent	P/V or V/P	Another pianist is more freeing	Self-Accompanying is more freeing	Same	Varies	N/A
1 CS	P/V	X				
2 JP	V/P				X	
3 MW	P/V	X				
4 AN	P/V					X
5 KS	P/V			X		
6 APa	P/V		X			
7 KR	V/P			X		
8 AHC	V/P				X	
9 JM	V/P				X	
10 LL	V/P	X				
11 AC	V/P	X				
12 JMc	P/V	X				
13 APo	P/V	X				
14 DD	P/V			X		
15 BAP	P/V		X			
16 KH	V/P	X				
17 EH	V/P	X				
18 DDR	P/V				X	
19 RE	V/P		X			

The respondents say it best in their own words. Reid makes the valid point:

“My approach is the same, however I don't know that it all shakes out the same. I think I feel freer when I’m not playing just because I'm not as confident in my piano playing as I am in my singing. But the approach is the same...sometimes I think I have more choices when I'm playing, but again, the type of material and how internalized it is makes a huge difference for us all, yes?”

Skinner tries to be the same singer in either circumstance, which is something she has worked very hard to achieve. There are always pros and cons to each scenario, as Madsen points out: “When I play for myself, it is easier to create momentum and timing for phrases. With an accompanist, I hope to have the best playing for me and know that they are creating that timing with me. Alone--I am left to myself and my ideas. I enjoy having an accompanist that is creative so that we can have the synergy of two creative minds inspiring each other.” Parrish relates that:

“For me, the piano is the soft pillow for the voice to land on. It's the support system. But it can also respond to, answer, and reinforce the voice. I like the freedom of making different choices with lyric interpretation from performance to performance if I do choose, and it's ideal when the piano accompaniment can serve these choices. When I play for myself, I can always serve those choices. But another accompanist who is on the same wavelength can also serve those choices. It depends on the player. But I always feel most free when I can accompany myself.

Hedrick shares:

“It is sometimes difficult to reach the same level of lyric interpretation and thoughtfulness when I am playing for myself compared to when I am solely singing. However, I think my pitch is improved when I accompany myself especially when improvising because I can make chord voicings and other melodic choices on piano that match with my vocal improvisation.”

### Pianist First, Vocalist Second

My initial introduction to the talents of DeRose was sometime around 2008. I was living in Minneapolis/St. Paul and was in my car listening to the local jazz station, 88.9 KBEM. I turned it on in the middle of the piano solo, which was impressive. Then I heard the vocalist come back in and I marveled at how the pianist telepathically knew exactly when and how to fill between her phrases. The deejay announced it was Dena DeRose on both the vocals and the piano, and it made so much sense. I have been an admirer ever since.

DeRose learned piano first, and when studying music in college in the 1980s, she practiced so much that her right hand became injured enough to operate on twice. During this recovery period, she was coaxed onstage to sing impromptu, which is how she expressed herself musically through this three-year period. In an interview for *Downbeat Magazine* in 2002, Andrew Gilbert asked her: “How did taking up singing change your approach to playing?”

My right hand had been in a cast and it was so shrunken after two operations and three or four years of not using it. All I could do was plunk down some chords. But when I actually started to play lines again, and just play chords with my singing, I noticed a difference right away. Not even in the piano playing, but in my perception of the form of a song, the way the melody and harmony went together because of the lyric. There could

be a certain word that would make that chord work incredibly well, but I never saw it before. I was just looking at the music. I didn't even know the words sometimes. And when it came to soloing, the phrasing of the melody was deeper in my sense because of the words.<sup>22</sup>

### The Jazz Pianist/Vocalist in a Solo Scenario

Although this is not the focus of this research, the solo scenario for the female self-accompanied vocalist needs to be mentioned. In this situation, she is wholly exposed, vulnerable, and in command of the entire musical and lyrical storyline. It requires an extremely high level of focus, competence, and coordination. She is responsible for keeping track of lyrics, melodies, chord changes, voicings of those chord changes, left hand bass lines, song form, introductions and endings, patter in between songs (if appropriate), and reading the room/audience. Not to mention improvised aspects such as fills, chord substitutions, rhythmic hits, and other arranging aspects such as (but not limited to) vamps, modulations, groove and meter changes, rubato and in-time tempos, and the actual improvised solo (vocal, piano, or it can be simultaneous as well). This should all be happening with sensitivity, musicality, and an attempt to connect to the audience. Even without scientific research, we can assume that this type of scenario can be quite taxing on the brain. For me, the only thing that makes it easier is experience.

A distinct advantage the self-accompanied jazz pianist/vocalist has is the ability to market him/herself as a solo act. Two performers and only one body and one instrument take up less space than two people. Out of sheer economy and marketability, this type of performer can work nearly anywhere.

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<sup>22</sup> Gilbert, "Backstage with Dena DeRose," 16.

### The Self-Accompanied Pianist/Vocalist with Bass and Drums

Singing with a piano trio is an exciting shift from the duo setting. Now there is a bass player to fill up the low end of the sonic palette and free up the left hand of the pianist, allowing her to be more creative with voicings. The drummer can create a myriad of textures not possible with the piano, bass or the voice. Everything feels more rhythmic with a drummer, so grooves feel tighter and dynamic options expand. There is more interaction to be had between all participants.

Personally, I enjoy this scenario quite a bit because of those reasons and also because I feel like I have freedom not to play every beat of every measure. The song won't feel completely empty if I delay my piano entrance or decide to simplify or stop playing for a section of the tune for a change of texture. Identifying as a P/V, it can be challenging to "think like a vocalist" if I'm actually playing piano as I'm singing. Creating phrasing independent of my comping/fills takes more brainpower and concentration. It's easier to sing the melody straight and comp versus trying to vary the melody each chorus or each time I perform it. The matter of breath support is also complicated by the fact that I am sitting down. It's just one more thing I have to think about as I perform.

All of the respondents have the skills to be a one-woman show in that they can sing and self-accompany. I personally enjoy accompanying myself on certain songs in certain venues, while I feel I have more freedom in my vocal interpretation if I am being accompanied by piano playing that is at least as strong as I can provide for myself. Both scenarios can be enjoyable and challenging.

Now that all scenarios have been discussed, it is interesting to consider each woman's response to question 21: "Which do you prefer: To accompany yourself while singing, or being

accompanied by another pianist while singing? Why/why not?” Again, I would expect all the V/Ps to respond that they would prefer someone else do the accompanying. Unfortunately, when www.surveymonkey.com generates the results of this question, it does not indicate which respondent answered which way, only how many people answered for each option. The women that chose to comment on the “Why?” portion of the question could be identified. I am not able to make any across the board conclusions regarding someone’s preference being dictated by their identification as a P/V or V/P unless they chose to comment. What I can surmise is that 7 prefer to accompany themselves; 10 prefer someone else (competently) accompany them; and 2 said it varies. The table below shows a comment if it was provided by the respondent:

**Table 3.3:** Question 21 Responses.

<b>Respondent</b>	<b>P/V or V/P</b>	<b>Comments</b>
1 CS	P/V	I like both, but if I have a talented pianist or guitarist I prefer to just sing.
2 JP	V/P	There is too big of a skill level difference between the two for me. If I am playing a solo gig I have no problems playing for myself. But playing with a trio is a whole level of knowledge and concentration.
5 KS	P/V	I generally prefer to sing without playing at the same time. As previously mentioned, I am more free as an improviser, and am able to connect to the audience more easily. Also, I just have more fun when playing one instrument at a time. (I would say that my gigging time is split pretty evenly between gigs with both at the same time, gigs just singing, and gigs just playing piano.)
6 APa	P/V	I prefer to accompany myself because I know exactly how to serve my vocal performance. I feel way more relaxed and free. It’s all about comfort and freedom for me.
8 AHC	V/P	I am a good, not great pianist. I love when the talents are aligned and inspiring each other.
14 DD	P/V	Accompany myself only because I feel I am a pianist first and foremost.
16 KH	V/P	I appreciate both for different things. If I really love the pianist, and I can trust them, then its' so easy. But for my original material, I write both melody and changes together, so I get used to hearing things the way I wrote them.



**Table 3.3, cont.**

17 EH	V/P	I prefer to be accompanied by another pianist as I sing because then I can put all of my focus on my primary instrument.
18 DDR	P/V	Both.

Another question that needed to be asked was “how much concentration does it take for you to sing and play simultaneously? Has this changed with time and your experience level?” The common response to the latter part of question 15 was that yes, it does get easier with time (if it ever was difficult, which for most, it was in the beginning). However, Hedrick states that “it takes significantly more concentration than just singing or playing alone.” Pride adds, “...Syncopation took longer to perform simultaneously...” Cole reflects that “it takes a lot of concentration to play a new song, and not much to play the head of a well-learned song, but I almost always have to concentrate to play a piano solo, or I can mess up the comping chords.” “It’s always demanding and exciting,” said Hampton Callaway. Nolte’s experience is that it takes “not a lot. It’s very organic.” Parker gave the most in-depth account of the experience:

Again, it depends on the level of difficulty of the song, my comfort with the band, the key, even! Because I didn’t “train” on piano I am not comfortable in all 12 keys. When I am in an uncomfortable key, I rely on my ear and tune into the piano. If I am comfortable, I will dig into my singing. My concentration is easily affected by the sound system and my ability to hear myself, and also my psychological hang-ups. For example, if I am anxious I lose my ability to play with technical ease and I will focus in on my singing to almost distract myself and find my breath to calm myself. I think these tendencies have remained the same over the years, but I have become much more aware of when I am in “fight or flight” mode. When I am at my best, I feel as though I am not focusing on either, but somehow it is a cohesive unit and it magically works all together!

I found Salerno’s answer an interesting contrast to the other 18 responses: “When I was younger, 15-48, it was natural. As I age, it’s more difficult, especially to sing.” Perhaps the way respondents answered this question was largely informed by their identities as P/Vs or V/Ps.

If concentration in both scenarios is going to be addressed, then the subject of vocal improvisation should also be discussed. When I asked research subjects to “describe your approach to vocal improvisation while self-accompanying vs. when accompanied by another pianist,” there were mixed responses. Very few women stated that they preferred one or the other. It was usually a response of a mixed variety, stating the advantages and challenges of each scenario, as shown below:

**Table 3.4:** Question 15 Responses.

<b>Respondent</b>	<b>P/V or V/P</b>	<b>Comments</b>
1 CS	P/V	I often scat and play my scat improv when playing. It's more difficult to focus on pitch when playing. When singing w accompaniment, I think about my pitch and again I experiment more with ideas.
2 JP	V/P	I don't like to improvise on the piano but I feel so much better when I sing along with piano improv as opposed to just taking a piano solo. I much prefer to improvise while not doing both. I am much more interactive with my improv when I am just singing. I think that I make the changes better when I am playing and singing because there is a practiced connection to the harmony and voicing of the chords.
3 MW	P/V	I feel much more free in general with accompanied by another pianist. The main reason may be that there is more adventure: I don't know what's coming next!
4 AN	P/V	n/a
5 KS	P/V	I feel that my phrasing and creativity are not as free when I'm accompanying myself. I rely more on tried and true improvisatory techniques that I know work. I'm constantly trying to improve this.
6 APa	P/V	I prefer vocal improvisation when accompanied by another pianist, and I prefer to solo on piano when taking a solo as a singer/player. I think I can create more of a contrast in my performances that way.
7 KR	V/P	Approach is the same whether playing or being accompanied. Again, depends on the material and the tempo of the tune etc...but the approach is the same. I approach the tune with the same intention to deliver a melodic 'story' through vocal improvisation. There are some things that can assist if you're playing for yourself though. Leaning into chords or changes that perhaps are a little more difficult to hear - i.e. non-functional harmony, can be a little easier when my hands are also on the piano.
8 AHC	V/P	It can be more freeing not to play for myself when I am scatting if I have a great jazz pianist. But if I am making up a song, I prefer playing for myself as I have greater freedom.

**Table 3.4, cont.**

9 JM	V/P	The fun thing about vocal soloing while self-accompanying is that you become the whole band with one mind. I can create rhythmic patterns that I like to solo over and create tension and release patterns that I know will work. With an accompanist--- I like to spend time playing together and get to know each other's patterns and creative language.
10 LL	V/P	It's easy to see the harmony when I play, I can use the piano to help guide my ears and when I play with others, I am totally relying on my ears.
11 AC	V/P	I hardly ever scat sing when I'm at the piano. Sometimes I sing along with my piano solos.
12 JMc	P/V	I'm much more likely to take a scat solo when I'm not playing piano, but I sometimes improvise a vocal solo while accompanying myself.
13 APo	P/V	It is much easier to improvise when accompanied by another pianist.
14 DD	P/V	I only self-accompany, and scat sing along with my improvised piano pitches (like George Benson).
15 BAP	P/V	I rely on various influences in both situations.
16 KH	V/P	I use the piano to help me stay in the changes. As a practice and in performance, I often sing and play while improvising. But if someone else is playing, I'm thinking less about pianistic lines and more about reacting to what is going on around me, listening/playing off things happening around me.
17 EH	V/P	Occasionally, when I accompany myself, I will sing and play the same melodic line as I improvise to add interest, something that is obviously not accessible when being accompanied by another pianist.
18 DDR	P/V	I have more freedom when I accompany myself as I know what I will play for my singing, so the phrasing, choice of improvised melody notes, etc are instantaneous, but when accompanied by another pianist my singing, my musical approach can be wider or more explorative as I am relying on someone else to provide the harmonic and rhythmic aspects of the music. I love singing with other pianists as it does take me out of 'my element' and I stretch my boundaries a bit more.
19 RE	V/P	It is largely the same, but obviously, when I'm playing I can give myself the exact space or fullness of chords that I need.

Another performance challenge related to concentration for me is playing and singing memorized versus with some sort of chart. (If I'm really honest, as I get older, the lyrics of songs that were not memorized in my 20s and 30s are not as easy to recall as a newer tune would have been in those decades of my life.) This is even more challenging when performing solo because I can't use my ears to rely on the bass player for changes or rely on the drummer for formal markers. My biggest memorization challenge by far is lyrics, probably because my ears and muscle memory are much stronger than my memory for words. In question 20, I wondered

“How often do you perform completely memorized while singing/playing? What is/are the reason(s) you choose to do one or the other?”

McSwain delineates why she is mostly memorized: “I rarely read charts while I’m playing and singing. I find that I’d rather memorize everything, since I’m already juggling two instruments. Reading music adds an extra element.” Madsen echoes my initial remark on this topic: “I have a terrible memory! I have a few songs that I play from heart - but I like to have chords in front of me. Serious lack of estrogen issues as I get older and I do not memorize piano as well as I can singing.” I know many singers who struggle with this in their 40s and above. My experience, though, since I consider myself a pianist first, vocalist second, is that I have more trouble remembering lyrics than anything else. My ears can help me get through a melody or chord changes if I can’t remember part of it. Eckert says of memorization while playing and singing, “Maybe 25% of the time. I prefer to have charts when I’m self-accompanying because it allows me to reserve all the brain power I have for smiling and connecting with the crowd.” The issue of brainpower is real. We are keeping track of so many moving parts as players/vocalists and adding bandleader to the list can really exhaust the brain after a night of those combined roles. To that end, DeRose says, “I would say I memorize about 60-90% of most of my performance tunes, but as I am the singer and leader of most situations, I keep music on the bandstand for various reasons that that entails.”

**Table 3.5:** Question 20 Responses.

Respondent	P/V or V/P	Response
1 CS	P/V	It depends and the venue and the set list. Casuals, memorized mostly, concerts, with music.
2 JP	V/P	I am not a good enough pianist or rather have now worked to memorize my tunes in this way. It is strange though, after looking at the lead sheets for so many years I can "see" the chords and keys in my head but I don't have fluidity and trust in my playing to leave the music, even if I don't end up really looking at it. I am nearly always memorized when I am singing.

**Table 3.5, cont.**

3 MW	P/V	I perform memorized all the time, unless playing a Broadway type of show or something I need to read. All jazz is memorized in my world.
4 AN	P/V	Almost always. I can't be free to live in the moment if I'm reading.
5 KS	P/V	Fairly often. I have so much more freedom on both instruments when performing memorized.
6 APo	P/V	I try to perform everything memorized so I'm not distracted by sheet music.
7 KR	V/P	I try to be memorized as much as possible. I just feel like I'm able to convey and enjoy more, connect to the audience more, play better, sing better, be more relaxed and take more chances in the music more when I'm memorized.
8 AHC	V/P	Almost always completely memorized unless I am doing a brand new or very difficult song. It's easier to use music when I play.
9 JM	V/P	I have a terrible memory! I have a few songs that I play from heart - but I like to have chords in front of me. Serious lack of estrogen issues as I get older and I do not memorize piano as well as I can singing.
10 LL	V/P	Since I don't do a lot of solo gigs, I would use chord changes or a lead sheet more often than not. Mostly for memorization lapses.
11 AC	V/P	I perform about 80% from memory, and try to memorize new material as quickly as possible. I only look at music if I have to, to do a new song.
12 JMc	P/V	I rarely read charts while I'm playing and singing. I find that I'd rather memorize everything, since I'm already juggling two instruments. Reading music adds an extra element.
13 APa	P/V	Unless I'm learning new tunes at a casual gig, I always perform memorized. There is so much more freedom to let go, interact, and emote. The less I'm thinking about written notes or lyrics, the better.
14 DD	P/V	Memorized is best (close my eyes sometimes) but when unsure the music will be there so I don't forget the lyrics...
15 BAP	P/V	Most of my sets are memorized. If not, it is more often the lyrics that I have to look up. I typically have to look up progressions more for others during shows than for myself.
16 KH	P/V	I mostly have my book memorized, so more than 80% of the time, I'm not looking at a book. But at a jam session, I read. If I'm reading, then there's just one more thing to think about and that takes away from being expressive. So, I'd rather have it memorized.
17 EH	V/P	I rarely perform completely memorized while singing and playing. I pretty much only perform memorized when the event is professional enough that it calls for that.
18 DDR	P/V	I would say I memorize about 60-90% of most of my performance tunes, but as I am the singer and leader of most situations, I keep music on the bandstand for various reasons that that entails.
19 RE	V/P	Maybe 25% of the time. I prefer to have charts when I'm self-accompanying because it allows me to reserve all the brain power I have for smiling and connecting with the crowd.

Much as a psychologist probes a patient for details of their childhood to explain current behavioral patterns, looking at the musically formative years of the research subjects should give insight as to why their current challenges and advantages are experienced as such. More specifically, looking at the educational background (see Chapter 1) and practice habits of the research subjects pertaining to the study of both piano and voice may provide answers to some of the “whys” of results mentioned earlier.

When a person decides to learn how to do something new, or improve a skill set they have already acquired, many look to instructional materials for assistance. Since one of the eventual outcomes of this research will be my own publication on the topic, I wanted to make sure I hadn’t missed any important resources in this area, so I asked “Are you aware of any instructional materials tailored towards pianists who sing? If so, which ones would you recommend and why?” in question 24. Nearly all respondents had no suggestions, and those that had heard of something referenced Michele Weir’s book/CD sets (*Vocal Improvisation*<sup>23</sup>, *Jazz Piano Handbook*<sup>24</sup>, and *Jazz Singer’s Handbook*<sup>25</sup>). Parker also mentioned a useful resource by pianist/vocalist Matt Falker, *Jazz Piano for Singers DVD*<sup>26</sup>. To the knowledge of the group as a whole, no one knows of anything published as an instructional guide to simultaneously singing and playing jazz. My attempts to discover this material resulted in the same conclusion: none have been produced (yet).

We can ascertain that although some of the questionnaire respondents did consult books as part of their learning process, it was not nearly as significant a contribution as practicing was (and still is) to their professional skills as pianists and vocalists. I asked the women to describe

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<sup>23</sup> Michele Weir, *Vocal Improvisation* (Advance Music, 2015).

<sup>24</sup> Michele Weir, *Jazz Piano Handbook* (Alfred Publishing, 2007).

<sup>25</sup> Michele Weir, *Jazz Singer’s Handbook* (Alfred Publishing, 2005).

<sup>26</sup> Matt Falker, *Jazz Piano for Singers DVD*

various aspects of their practice methods for piano and voice with questions such as: “How much did you practicing singing early in your career? Piano?” The answers were largely informed by the woman’s choice of primary instrument and/or if one skill set or the other was an inherent talent. Both due to the way I posed the question and how each respondent answered, it is not possible to get hard data on practice hours for each instrument, but it can be generally assessed that nearly everyone practiced more on their primary instrument, especially if they majored in it in college. If the secondary instrument was particularly more challenging, then it was practiced more than the primary instrument until the skills reached an acceptable level of competency.

Question 30: “How much do you practice now (voice, piano, or both)?” Nobody practices as much as they used to earlier in their career (with the exception of Hedrick, because she is currently preparing to apply to a degree program). Many count their time with students in lessons and rehearsals as practice (warming up with their ensembles, accompanying them on piano during lessons, etc.). Parrish seems to have attained balance in this area: “I focus on vocal growth and healthy habits more, because what I do in my vocal career takes more stamina. But I have a healthy balance of practice and performance on both piano and voice that I feel is a good place for me at this moment in my career. I always feel that push to perfect and tweak both my habits and my skills.” On the other hand, Weir is not currently an active performer (most of her work is related to arranging, giving clinics, and creating practice materials for students and educators) and isn’t currently adhering to a practice format of any kind. How much practicing on which instrument is also affected by what the focus is at a certain period of time in one’s career, says Reid:

“Right now, I’m playing a lot less. So my practice time now is spent really on voice - learning new material and arranging. I do practice playing piano probably no less than 4 hours a week as I accompany all of my voice students. But that practice isn’t drilling scales, or soloing,

it's comping and voice leading...Due to my latest recording project which is duos, I tend to focus on singing in the last couple of years.”

Lyons concurs: “I play piano at least five days a week when teaching lessons or teaching a jazz vocal ensemble where I do the main accompanying when learning music. I sing almost 5 days a week in demonstrating for my students. When preparing for a show, I'll practice more voice.” Eckert mostly practices voice “on the job,” but says she is “aware of technique and strength training at all times. I monitor my strength level and vocalist daily to maintain. Piano, I try to do a couple of practice sessions a week.” The practice habits and prioritizations seem to vary with each performer, their schedules, and their impending projects.

Question 31: “Is your practicing geared towards specific concepts or goals? Or is the way you practice based on future performance requirements (i.e., a particular arrangement programmed for an upcoming gig requires you to sing and play a particular passage which is not easily sight-readable)?” Personally, I struggle with this as I feel I still have many concepts to learn and master on the piano as well as with my voice. Even while working towards my doctorate, I never felt like I had enough time to practice all the things I wanted to the way I wanted to (could have also been because I was working two part-time jobs on top of a Teaching Assistantship and coursework). My undergraduate jazz professor Dr. John Salerno used to tell me that I’d never have more time to practice than I do while I was in school. I scoffed at the remark, but he was right. Due to so many variables within this question, it was difficult to generalize the responses. I could empathize with several women who said that most or all practicing is now on the gig. If any practice time was dedicated outside of that, it was in preparation for a particular performance. Skinner calls this “triage practicing,” where she first addresses the music she needs to practice for upcoming gigs and if there is any time left, she will



focus on adding songs to her repertoire, as she feels this is a weak area for her. For women who direct vocal jazz ensembles, part of their practicing time is dedicated towards playing the parts correctly for future rehearsals. This requires even more time if the person was not a P/V. Eckert explains that “vocally, it’s typically based on vocal maintenance and performance preparation, my vocal work is challenging, so I feel I am practicing slightly differently on the job. Piano is goal oriented—scales, left-hand comping, licks over changes, etc.” Parker’s singing practice is usually geared towards preparing for future performances, while her piano playing is tied to her “daydreaming creative time.” Madsen doesn’t directly address the piano practicing part of the question, but explains her process otherwise:

I always take a few songs and really pick them apart for a month. I listen to several artists singing and to different arrangements. I transcribe sections of songs. I explore soloing. Re-harmonize voice leadings. Explore the text as poetry. Explore the text like an actor. I use the Margolis Method (acting methodology) to also explore visceral movement based on text and melodic structure of each phrase. I listen to the physics of the phrases and try to create dramatic timing that feels grounded. I also have upcoming gigs that require me to learn new material. I am always looking for new songs and new ways of covering established songs.

Question 33: “If you practiced one or more of the following vocal elements, please comment on how you practiced it: breath control, use of vibrato, use of varied register and timbre, emphasis of consonants vs. vowels, melodic variation, rhythmic variation, phrasing choices, articulations, sense of groove and time, text emphasis, eye contact with the audience, and use of speech-singing.”

In regard to breath control, many cited the use of breathing exercises (yogic and non-yogic but specific to singers), awareness of the diaphragm, lip buzzes, and the straw exercise. Madsen shares, “I have a series of physical conditioning exercises that I do as well as vocal exercises that I sing. Breath control is also practiced for each phrase that I am learning of a

song. My muscles need to learn what is required for each phrase and I have to develop the correct muscle memory to consistently sing each phrase with the correct support and control.”

Not all participants chose to answer questions 33 (or 34 and 35), but of those who did, here are the percentages of women who worked on the following vocal elements:

**Table 3.6:** Question 33 Responses.

Vocal Element	Percentage
use of vibrato	65%
use of varied registration and timbre	94%
emphasis of consonants vs. vowels	59%
melodic variation	88%
Rhythmic variation	88%
phrasing choices	100%
articulations	76%
sense of time and groove	94%
text emphasis	59%
eye contact with the audience	76%
use of speech-singing	59%

Concerning the specifics of how the women practiced these elements, it can be summarized in the following tables:

**Table 3.6, cont.**

Respondent	P/V or V/P	Breath Control
1 CS	P/V	Brrr lip buzzes, suck in a straw, long tones.
2 JP	V/P	Exercises, applying exercises to the repertoire, later in life it has become more about simply committing to my choices. Practiced or not if I stand behind my choices the breath follows. It is a mind over matter issue these days. Depending on what I am singing I have to almost stop thinking about breath sometimes or I over work it.
5 KS	P/V	I practice yoga regularly, which helps tremendously with breath control.
6 APa	P/V	Lots of private study and technique exercises.
7 KR	V/P	Breath pulses, and also air management as it pertains to resonance.
8 AHC	V/P	Yoga breathing, diaphragm awareness.

**Table 3.6, cont.**

9 JM	V/P	I have a series of physical conditioning exercises that I do as well as vocal exercises that I sing. Breath control is also practiced for each phrase that I am learning of a song. My muscles need to learn what is required for each phrase and I have to develop the correct muscle memory to consistently sing each phrase with the correct support and control.
10 LL	V/P	Don't need to do that much at this point.
12 JMc	P/V	Warm ups and repertoire.
13 APo	P/V	Yoga breathing exercises.
14 DD	P/V	Yes, practice where to breathe.
15 BAP	P/V	Diaphragm, long tones.
16 KH	V/P	Consistently singing.
18 DDR	P/V	Specific exercises in breathing (for vocalists, but also Yogic Breathing, etc).
19 RE	V/P	Hissing, Farinelli exercise, straw workouts, trilling, long tones..

**Table 3.6, cont.**

<b>Respondent</b>	<b>P/V or V/P</b>	<b>Use of vibrato</b>
2 JP	V/P	This happened naturally to me. I haven't really thought about it much unless I am in a group setting where I need to blend and balance.
5 KS	P/V	In high school, I spent lots of time singing long tones and bringing vibrato in and out. Also, varying the speed of my vibrato.
6 APa	P/V	Rehearsing deliberate choices of straight tone vs. vibrato depending on style.
9 JM	V/P	I make decisions about vibrato for each song and end of phrase.
10 LL	V/P	Try to let that come into my voice naturally but sometimes I have to work on the voice spinning more if it is a classical song I am working on.
15 BAP	P/V	More or less in relation to genre or desired effect.
16 KH	V/P	I don't practice this.
17 EH	V/P	Singing notes and warming up with and without vibrato.
18 DDR	P/V	Never really practiced it as I had a natural vibrato, but through the Estill method there are exercises that work on one's vibrato that I practiced and have taught for 10 years.
19 RE	V/P	Imitation of various speeds/widths, resonance efficiency to free larynx.

**Table 3.6, cont.**

<b>Respondent</b>	<b>P/V or V/P</b>	<b>Use of varied timbre/registration</b>
1 CS	P/V	Vocalize on different vowels up and down my range.
2 JP	V/P	This was a big one for me. I never really understood this until I had to start teaching it. The vocal science that is available now makes this a whole new ball game. This is where I spend the most time working my voice as of late, especially as my voice is changing now that I am in my 40's. Vocal exercises are key for me. Also, finding the right key period. Ironically this can be my biggest weakness if I think about it too much.
3 MW	P/V	Targeted exercises.
5 KS	P/V	In high school, I would sing scales up and down over my break and work on having the smoothest transition possible. I wanted my voice to sound the same across my range. As I got older, I began to embrace the different qualities available in the different parts of my range, and usually address these when they come up in a certain tune. (For example, I was asked to sing a song that sat mostly in my head range, and after practicing it in a mixed voice and my true head voice, I chose to mostly use a more breathy sound because I felt it suited the song better. I take it on a case-by-case basis.
6 APa	P/V	Technique exercises for register blending.
7 KR	V/P	Exercises that span from speaking register to head voice, in various placement and amounts of resonance.
8 AHC	V/P	From listening and the desire to express through the colors of timbre, I explore sound.
9 JM	V/P	Always messing with this!
10 LL	V/P	I try to have the text and emotional connection dictate that more organically.
12 JMc	P/V	Applied to warm ups and repertoire.
14 DD	P/V	How to sound good over a break in a phrase.
15 BAP	P/V	Varies by genre; works lower range you stretch and improve. Has positive effect on higher range.
16 KH	V/P	I don't practice this but I do sing examples while directing choir.
17 EH	V/P	Mostly just putting an emphasis on this while warming up.
18 DDR	P/V	Through vocal warm-ups, Estill exercises, and own exploration.
19 RE	V/P	Imitation, experimentation, analysis.

**Table 3.6, cont.**

<b>Respondent</b>	<b>P/V or V/P</b>	<b>Emphasis of consonants vs. vowels</b>
2 JP	V/P	Practiced this mainly for classical voice, which I was grateful for as a teacher in how it relates to technique but ironically spent the most time in my jazz singing just trying to undo or find the balance between the two styles.
5 KS	P/V	I am always trying to be as speech like as possible, sometimes to a fault. This means I deemphasize most of the harder consonants. But others I don't. (For example, I don't use a soft R when I sing, because I'm not British when I speak!)
8 AHC	V/P	Diction is important to me for clarity and expressiveness.
9 JM	V/P	I have vocal exercises that help me articulate and clearly execute sounds.
10 LL	V/P	Depends on whether it's a swing tune or ballad. I am very cognizant of where to place the sounds of the words to help with swing tunes and on ballads, I let the vowels carry the voice more to maintain legato. The consonants on swing tunes are very important for swing articulation. It can inhibit the swing feel if the words are clipped and consonants place in the wrong part of the subdivision. Liquid consonants are used more for ballads and legato. Vowels are very important and help with the vocal line.
15 BAP	P/V	Diction and technical exercises; music in other languages.
16 KH	V/P	I don't practice this but I do sing examples while directing choir.
19 RE	V/P	Imitation of various types of artists.

**Table 3.6, cont.**

<b>Respondent</b>	<b>P/V or V/P</b>	<b>Melodic Variation</b>
1 CS	P/V	Sang a melody, changed it phrase by phrase.
2 JP	V/P	I did spend a lot of time on this during college. Now it just happens.
3 MW	P/V	I would sing through tunes a cappella and just try different notes.
5 KS	P/V	Trial and error. Listening and emulating. Learning standards exactly how other people have interpreted them. Instrumentalists and singers.
6 APa	P/V	Transcribing other singers.

**Table 3.6, cont.**

7 KR	V/P	Listening a lot, and learning the tune so well you know the harmonic progression and can play it on the piano in any key, then practicing the many ways that one can alter melody and phrasing.
8 AHC	V/P	This comes naturally.
9 JM	V/P	I sing phrases several times in a row and try to create as many variations as I can imagine.
10 LL	V/P	Thinking of new melodies that can be used to help add variety bit not totally ruining the integrity of the original melody. Making sure the new choices make sense with the lyrics and chord changes are also important.
12 JMc	P/V	Experimentation.
15 BAP	P/V	Imitation of various influences.
16 KH	P/V	I don't practice this...
17 EH	V/P	Scatting, learning transcriptions.
18 DDR	P/V	Through learning a lot about the music (harmony, rhythm, melody, phrasing, etc) and listening and transcribing or copying great jazz vocalists like Sarah Vaughan, Carmen McRae, Mark Murphy, etc.
19 RE	V/P	Imitation, practice with a play-along (exploring many options for each line).

**Table 3.6, cont.**

<b>Respondent</b>	<b>P/V or V/P</b>	<b>Rhythmic variation</b>
1 CS	P/V	Same as melodic with rhythms.
2 JP	V/P	I don't practice it by like the melodic variation I try to focus on being in the moment and interacting with other players as much as possible.
3 MW	P/V	I would sing through tunes a cappella and just try different rhythms.
5 KS	P/V	I believe many of the rhythms that are in the jazz language can be learned by listening to big band music, Basie, Ellington, etc. This is one way I practice this.
6 APa	P/V	Transcribing other singers.
7 KR	V/P	Internalizing the tune and knowing the harmonic rhythm so well. Practicing the tune and experiencing the many ways that one can alter the rhythm of the melody.
8 AHC	V/P	I let my intuition find the way.
9 JM	V/P	I sing phrases several times, using different tempos and genre feels to mess with rhythmic variations.

**Table 3.6, cont.**

10 LL	V/P	Is more important in the swing tunes other than allowing the prosody of speech be the deciding factor in ballads and swing tune. The lyrics have a natural rhythm that is built when spoken outside the written melody. I find a way to juxtapose that onto the harmonic rhythm.
12 JMc	P/V	Experimentation.
15 BAP	P/V	YouTube videos introducing Indian rhythm exercises.
16 KH	P/V	I'll play with this while performing.
18 DDR	P/V	Same as above.
19 RE	V/P	Transcription, metronome repetition, exploring rhythmic options to each line.

**Table 3.6, cont.**

<b>Respondent</b>	<b>P/V or V/P</b>	<b>Phrasing choices</b>
1 CS	P/V	Take a phrase and usually back phrase
2 JP	V/P	The start stop game, filling in phrases around classic recordings, changing the emphasis on different words to see how it changes the meaning...I still do these things all the time and would say that it is what drives my changes in melody and rhythm. I don't separate them out that much at this stage.
3 MW	P/V	Would sing with an Aebersold accompaniment and experiment with phrasing.
5 KS	P/V	I love taking a lead sheet and listening to someone play the head of that tune, and marking how they altered the phrases. This has drastically improved my ability to stretch and mold the phrases.
6 APa	P/V	Transcribing other singers.
7 KR	V/P	Same as melodic variation and rhythmic variation. internalize the tune, be able to playing it on the piano in any key, and practice/experiment with the many different ways you can tell the story of the lyric.
8 AHC	V/P	Work on those based on breath and lyric.
9 JM	V/P	I look at text, melodic structure, chord changes and melodic articulation.
10 LL	V/P	Find the additional "comma's" that are with the phrases. Sometimes there are mini phrases within a phrase. The conversational approach is what I aim for.
12 JMc	P/V	Experimentation with songs.
13 APo	P/V	Close reading of lyrics and poetry.
15 BAP	P/V	Following the arch or the phrase depending on breath support and message.
16 KH	P/V	I'll play with this while performing.
17 EH	V/P	Reading the lyrics out loud, listening to other interpretations.
18 DDR	P/V	Same as above, but also with more emphasis on 'story.'
19 RE	V/P	Transcription, more transcription, repetition line by line.

**Table 3.6, cont.**

<b>Respondent</b>	<b>P/V or V/P</b>	<b>Articulations</b>
2 JP	V/P	This was all self-taught for me. I think people assumed I knew because they heard me doing them. I am still learning the best way to communicate this in my teaching. I find it to be one of the biggest break through tools for my visual learners or the folks that struggle with swing feel in general.
5 KS	P/V	Big band music!
6 APa	P/V	Rehearsing in vocal ensembles with other singers.
8 AHC	V/P	Part of getting things to performance level.
9 JM	V/P	Melodic line articulation.
10 LL	V/P	More important in swing tunes and work with a metronome to connect with the swing or rhythmic tunes and use the sound of the words to help articulate them.
12 JMc	P/V	Experimentation with songs.
15 BAP	P/V	Vocal exercises.
16 KH	V/P	I'll play with this while performing.
18 DDR	P/V	Same as 'e' and 'f.'
19 RE	V/P	Recording myself for analysis, experimentation, imitation and analysis.

**Table 3.6, cont.**

<b>Respondent</b>	<b>P/V or V/P</b>	<b>Sense of Groove and Time</b>
1 CS	P/V	Always. With a metronome or drum groove.
2 JP	V/P	The metronome is my friend. I think working the same song in multiple feels is what cracked the code for me on this one.
3 MW	P/V	Recorded myself and listened back.
5 KS	P/V	This has always come fairly naturally to me, but I believe the most effective way to improve groove and time is to play along with recordings that groove and have good time. Also, gigging with other musicians who have great time.
6 APa	P/V	Playing in bands, metronome practice.
8 AHC	V/P	Work at this regularly when arranging and practicing.
9 JM	V/P	I do a lot of listening and transcribing of vocalists. I prefer to listen to the best and spend no time at all listening to low skill level singers.
10 LL	V/P	Once again, working with a metronome to lock in the time feel and then experiment with different ways of phrasing, still aiming for that conversational sound.
12 JMc	P/V	Metronome practice, physical movement and verbalization.
13 APo	P/V	Metronome!
15 BAP	P/V	Listening to and understanding genre and intent.
16 KH	P/V	I'll play with this while performing.
17 EH	V/P	Listening.



**Table 3.6, cont.**

18 DDR	P/V	Working with a metronome in my earlier years of learning jazz music whether playing songs, singing and/or playing scales/lines/licks, and by loving the drums and having some experience as a percussionist in my primary and high school years, then again with playing ‘drumset’ through my life.
19 RE	V/P	Imitation, metronome practice, percussion playing, piano playing with metronome, recording self, loop station work.

**Table 3.6, cont.**

<b>Respondent</b>	<b>P/V or V/P</b>	<b>Text Emphasis</b>
1 CS	P/V	Always, especially with ballads.
2 JP	V/P	The first time I went to a poetry reading and digested the importance of this my world changed. That and Joni Michell....
5 KS	P/V	I like to imagine the text is a letter I'm writing to someone, or a story I'm telling someone. In my mind, that person is standing right in front of me. This always (seriously, always) gets me to the most speech like interpretation of the lyrics.
8 AHC	V/P	Every day of my life I explore the possibilities.
9 JM	V/P	I am a trained actor and have spent years with text analysis and words. I am always exploring poetry and listening to the word delivery of great vocal artists.
10 LL	V/P	Break the song lyrics into a monologue outside the melody and then add the melody.
15 BAP	P/V	Having the words match the phrasing.
16 KH	P/V	I'll play with this while performing.
18 DDR	P/V	Doing subtexts for stories I need to be more close to, feel more from, and understand in a deeper way.
19 RE	V/P	Imitation, recording self, lyric analysis, line by line repetition.

**Table 3.6, cont.**

<b>Respondent</b>	<b>P/V or V/P</b>	<b>Eye Contact with the audience</b>
1 CS	P/V	Need to more??
2 JP	V/P	I am so grateful for my show choir experience as silly as that sounds. I needed to be forced into doing it because I am shy and have high anxiety. Being in a group made all the difference. The best distraction ever...
3 MW	P/V	Sometimes have practiced looking out, ahead of me in one spot for most of a song, to practice NOT always closing my eyes or moving my visual attention around the room.

**Table 3.6, cont.**

5 KS	P/V	This has always been challenging for me, but I believe it's important. I practice it by making myself do it on the gig.
6 APa	P/V	Reviewing performance videos and practicing on the gig with new audiences.
7 KR	V/P	On the gig.
8 AHC	V/P	Always connecting with the audience and deciding if I am singing to them or letting them in on a private moment.
9 JM	V/P	I have a series of skill exercises dealing with eye focus from my film acting training and stage work. I also feel very comfortable engaging others with in conversation and watching as well as listening to them respond. Observing your audience is a key to understanding how your performance is being received and where you need to change your set list.
10 LL	V/P	Can only really practice that with a live audience or forums at school.
15 BAP	P/V	Pageant rehearsals that required constant eye shifting.
16 KH	V/P	I either do or don't. Most times, my eyes are closed.
19 RE	V/P	Three-spot focus (pick three spots in the room to look at), mindfulness.

**Table 3.6, cont.**

<b>Respondent</b>	<b>P/V or V/P</b>	<b>Use of speech singing</b>
1 CS	P/V	Frequently, speaking through my piece.
2 JP	V/P	I learned this along the way during my teaching. I am currently researching more about the best ways to translate this concept. The first time it really clicked for me along my journey was in contemporary musical theatre. Then I was able to go backwards and see the change in the music historically and wrap my head around a spectrum or scale for applying this technique.
5 KS	P/V	See above.
8 AHC	V/P	It happens in performance sometimes as I explore the layers of story and emotion.
9 JM	V/P	This is a skill that is necessary for many pop and jazz styles. I tend to have more of a speech level quality to my singing voice. That being said, there is a lot more to singing than learning speech level skills. Sometimes you are not going to want to sound speech like when you are singing a specific line of music that needs a different quality. Learn how to embrace different timbre with you voice and don't get stuck learning speech level and nothing else.
10 LL	V/P	Speech-singing is mostly used in jazz and contemporary music. I use the more legit approach in church singing and some music theatre pieces. I sing in both styles often and find it necessary to the keep the voice in shape for all the styles.
15 BAP	P/V	For emphasis, when telling stories, mostly practiced on stage.

**Table 3.6, cont.**

18 DDR	P/V	The use of 'speech singing' is a lot of what Jazz singing is. Estill is based on this, and I work with each student on this every lesson.
19 RE	V/P	Worked with Seth Riggs book a TON, slides and more slides, imitation, workshops, masterclasses, endless practice.

Question 34: If you practiced one or more of the following pianistic elements, please comment on how you practiced it: various intros and endings, piano voicings, comping rhythms, melodic fills, left hand walking bass lines.

**Table 3.7: Question 34 Responses.**

Pianistic Element	Percentage
various intros and endings	89%
piano voicings	94%
comping rhythms	72%
melodic fills	72%
left hand walking bass lines	78%

**Table 3.7, cont.**

Respondent	P/V or V/P	Intros/Endings
1 CS	P/V	Spent time arranging.
2 JP	V/P	Through the need to be able to hang with the trio in college and communicate ideas. There are some great books out there now. I learned a lot by accident from playing for Jackie Allen and Janet Planet's jazz voice lessons during summer camps at UWGB. Having a teacher in Christine Salerno who played and sang was at the heart of all of this. I could have said that during the first questions. I had never seen anyone do that at her level in person before. Total game changer!
3 MW	P/V	Yes - one time many years ago I had Phil Mattson play some intro for me, I recorded, then transcribed them. Then played them in a few keys.
5 KS	P/V	Learned it on the gig, basically.
6 APa	P/V	Transcription and listening.
8 AHC	V/P	Trying out various intros and outposts as an arrangers.
9 JM	V/P	I'm always trying to create unique intros and endings. The more I listen, the better my ideas become. The best way to practice is to transcribe great beginnings and endings that have been done and analyze them.
10 LL	V/P	Practice endings according to the type of tune it is. Obviously, there are universal intros and endings that have been used on particular types of tunes and styles that players use as "go to" and have been passed down through the years. I have a few I use and sometimes just listen to recordings for other ideas.

12 JMc	P/V	Learned some written examples and composed some of my own.
13 APo	P/V	Listening to various recordings and copying.
14 DD	P/V	How? Try to not just rely on same old intros/endings.
16 KH	P/V	I should do more of this....
17 EH	V/P	Listening and transcribing.
18 DDR	P/V	I learned intros/endings by listening and copying various great recordings of - Ahmad Jamal Trio, Miles Davis Quartet/quintets, Count Basie Orchestra, Duke Ellington Orchestra, Thelonious Monk, Shirley Horn Trio, Red Garland Trio, Wynton Kelly Trio, Carmen McRae (CD 'Alone' where she sings and accompanies herself), Frank Sinatra, Ella Fitzgerald with Tommy Flanagan Trio and most of Ella's recordings, Bill Evans, Horace Silver, Bud Powell, Mary Lou Williams, and also listening to many other jazz artists who I connected with regard to arrangements, etc.
19 RE	V/P	on the gig - they were in my head as a vocalist

**Table 3.7, cont.**

<b>Respondent</b>	<b>P/V or V/P</b>	<b>Voicings</b>
1 CS	P/V	Early on I-V-I and 2 hand voicings.
2 JP	V/P	Piano lessons- cyclical through all the keys.
3 MW	P/V	I devised clear, cool voicing then practiced in all keys.
5 KS	P/V	I was taught voicings in a very ineffective way, and later had to find some creative ways to break out of the box. I believe it's highly important to know all the elements that make up a voicing and how you can manipulate them to create your own sound.
6 APa	P/V	Mix of jazz piano methods books and transcriptions.
7 KR	V/P	ii-V-I's in all keys, in all inversions, grip system from the University of Miami (Whit Sidener).
9 JM	V/P	I do this through listening and transcribing.
10 LL	V/P	I like practicing certain voicings and moving them through different keys to memorize the tactile feeling so my fingers will go there more naturally and sometimes without looking at the piano. Try to just feel it under my hands.
11 AC	V/P	In all keys, around circle of 5ths, in time with metronome, inserting specific voicing into songs.
12 JMc	P/V	Playing different voicings in all 12 keys, practicing smooth voice leading on common progressions, and transcribing.
13 APo	P/V	Transcribing.
14 DD	P/V	Mostly instinctive, but play with some new ideas now & then.
15 BAP	P/V	Following different styles, composers, pianists, or simply reading the voicings.
16 KH	V/P	Use books, learn, transpose, utilize.
17 EH	V/P	Shedding 2-5-1s, learning songs with different voicing interpretations.
18 DDR	P/V	By listening to and copying recordings of Red Garland, Wynton Kelly, Mary Lou Williams, Ahmad Jamal, Thelonious Monk, Art Tatum, Erroll Garner, Shirley Horn, Fats Waller, Eubie Blake, Bill Evans, Keith Jarrett, Renee Rosnes, Cecil Taylor, John Taylor, and many, many others.

**Table 3.7, cont.**

19 RE	V/P	A few lessons, transcription, a few books, lots of practice.
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**Table 3.7, cont.**

<b>Respondent</b>	<b>P/V or V/P</b>	<b>Comping Rhythms</b>
1 CS	P/V	Early on, listening
2 JP	V/P	Just through listening and playing.
5 KS	P/V	Big band music!
6 APa	P/V	Listening, Transcribing and performing comping, some methods books.
7 KR	V/P	Listening, accompanying voice lessons during college.
9 JM	V/P	Listening and transcribing.
10 LL	V/P	Comping is not as difficult rhythmically but voicings are.
12 JMc	P/V	Transcribing rhythms.
13 APo	P/V	Transcribing.
14 DD	P/V	Instinctive.
15 BAP	P/V	Imitation, rhythmic variance.
18 DDR	P/V	Red Garland, Wynton Kelly, Mary Lou Williams, Bud Powell, Horace Silver, Keith Jarrett, Bill Evans, and others.
19 RE	V/P	Transcription, active listening, some lessons, Jim Snidero book on comping, other books.

**Table 3.7, cont.**

<b>Respondent</b>	<b>P/V or V/P</b>	<b>Melodic Fills</b>
1 CS	P/V	Listening
2 JP	V/P	I use my voice (ears) to make this happen. I play what I sing.
5 KS	P/V	Listening to recordings and emulating what I hear.
7 KR	V/P	listening, accompanying voice lessons in grad school
9 JM	V/P	Listening, transcribing and trial and error!
10 LL	V/P	Need to work more on that.
11 AC	V/P	Practicing diminished ideas to fill.
12 JMc	P/V	Transcription and composition, trading phrases with other musicians.
14 DD	P/V	Instinctive.
15 BAP	P/V	Imitation of horns and vocalists.
16 KH	V/P	I play what I hear.
18 DDR	P/V	Red Garland, Art Tatum, Bill Evans, Ahmad Jamal, and Carmen McRae (CD 'Alone' where she sings and accompanies herself).
19 RE	V/P	Imitation, line by line repetition in practice, scale and arpeggio drills.

**Table 3.7, cont.**

<b>Respondent</b>	<b>P/V or V/P</b>	<b>LH bass lines</b>
1 CS	P/V	Learned 2 beat bass then walking with approaches to chord tones by 1/2 or whole steps.
2 JP	V/P	Theory and arranging class projects and then applying the concepts to songs over the years.
5 KS	P/V	I started playing walking lines when I first started learning jazz, and no one really showed me how to do it. I just emulated what I heard bass players doing on recordings. Of course, now I'm aware of specific teaching/practice techniques to get better at this, but when I learned it was basically trial and error.
6 APa	P/V	Studying jazz upright bass lines.
7 KR	V/P	Listening, accompanying voice lessons in grad school.
9 JM	V/P	I will sometimes just play the bass line and sing with my left hand. When I am playing with a trio, I have to lay off my intricate bass lines.
10 LL	V/P	Always have to walk bass lines in lessons and practice that with a metronome since that provides the pulse and outlines the harmonic rhythm. Playing scales are good for that as well since chords come from scales and learning out to voice lead is important when approaching the chords.
12 JMc	P/V	Using passing tones, neighbor tones, chromatic neighbor tones and octave displacement, used to lead from one root to the next.
15 BAP	P/V	Reading changes and practicing different leading tones, upper-lower neighbors, etc.
16 KH	V/P	By walking bass lines, transcribing piano solos or bass lines.
17 EH	V/P	Learning patterns, listening to bass lines, playing without a bassist.
18 DDR	P/V	Listened and copied bassists Wilbur Ware, Paul Chambers, Ron Carter, Eddie Gomez, and Scott LaFaro, to name a few.
19 RE	V/P	Bass lines in minutes book, transcription, pattern practice, bass player analysis.

There are many similarities across the responses in terms of the concepts that were/are practiced. The data in the previous tables show that each of the concepts I inquired about were practiced by the majority of all research subjects. It is interesting to note that in some cases, there was quite the variation between specific practice methods. For example, in the case of practicing eye contact with the audience, nearly everyone had a different approach. In other cases, many commonalities exist that can be applied to developing the advantageous side of being a P/V or V/P. Regarding the voice, some of these include the use of yogic breathing

exercises, practicing repertoire applying vibrato and straight tone, using varied timbre and registration during both warm-up and performance scenarios, awareness of the balance of vowel/consonant emphasis when applied to various styles, imitation, transcription, and exploration of melodic and rhythmic variation and phrasing choices. Participants also worked on text emphasis by speaking lyrics as poetry and story-telling, improved their sense of groove and time by practicing with a metronome or along with classic recordings and listening.

Regarding practicing piano, many of the research participants learned intros and endings by being forced to come up with them during a live performance, transcribing, and listening to recordings. Practice of voicings was focused on ii-V-I progressions in all keys and transcribing, which was also the main way participants improved their comping rhythms. Most women learned to fill melodically by ear and improved their left-hand bass lines by copying bass players or using the chord tones with half and whole step approaches. All pianists and vocalists have much to gain by utilizing this data in their own practice regimen.

In my mind, the ability to effortlessly utilize the practiced concepts in a live performance situation is the ultimate proof of mastery. In the scenario of playing and singing simultaneously, this requires a high degree of coordination. In question 35 I asked, “at what point did you start feeling enough independence on both ends to intentionally change things in your singing such as: timbre/registration, back/front phrasing, singing a more rhythmic delivery of a melody, provide a stable (or changing) groove/sense of time, emphasis on vowels/consonants, and eye contact with the audience?” This was a question for which the answers varied greatly by element and individual, but some commonalities were discovered. It should also be noted that not all participants in the questionnaire answered every question, especially in this section. The women who did respond to one part aren’t necessarily the same women who responded to a later section.

Where timbre/registration, and back/front phrasing were concerned, most respondents felt that they could implement variations fairly early into their studies. In terms of singing a more rhythmic delivery of a melody, most research subjects agreed that this was something that either came easily or was emphasized as important earlier in their studies. When providing a stable (or changing groove/sense of time), most women were able to do this in the earlier part of the studies, but a few of them mentioned that it didn't really coagulate until the completion of their masters degree. The majority of V/Ps stated that the emphasis of vowels and consonants was accessible at an early point in the learning process. About half of the P/Vs stated the same, and the other half related that it came later in their development and they had to concentrate on it, whereas it came more naturally for the V/Ps. This was my experience. I focused on piano first and for longer, so I didn't have the awareness of my vowels and consonants and their effect on my singing until I took time to concentrate on studying my voice, primarily, during my doctorate.

Interestingly, the one element that seemed not to come as naturally for most of the P/Vs and V/Ps was that of eye contact with the audience. Between having to look at one's hands periodically while playing and it being something that these participants still intentionally work on, these responses were the most varied.

**Table 3.8: Question 35 Responses.**

<b>Respondent</b>	<b>P/V or V/P</b>	<b>Timbre/ registration</b>
1 CS	P/V	Early on.
2 JP	V/P	10 years plus into my study but I think that has more to do with the bulk of my initial study being based in classical music.
5 KS	P/V	I started singing jazz at 17, so I'd say by 19 or so.
6 APa	P/V	I think I felt a difference in my ability do to all of these things about four years in to combined playing/singing.
7 KR	V/P	Early on...the vocal aspect and expression came during undergraduate study.
8 AHC	V/P	In my 20's.



**Table 3.8, cont.**

9 JM	V/P	This was never an issue.
10 LL	V/P	I don't really pay attention to timbre but am aware of register if the melody is in the extreme parts of the range.
11 AC	V/P	This is a confusing question, not sure what to put.
12 JMc	P/V	In the last several years.
13 APo	P/V	Around age 18.
15 BAP	P/V	Once lyrics and melody were learned and range was established.
16 KH	V/P	After 10-15 years.
18 DDR	P/V	After 2-3 years.
19 RE	V/P	After 5 years.

**Table 3.8, cont.**

<b>Respondent</b>	<b>P/V or V/P</b>	<b>Back/Front Phrasing</b>
1 CS	P/V	Early on.
2 JP	V/P	This was the first thing I felt like I understood as an undergraduate student.
3 MW	P/V	At what point? Umm.. I could really do this early on because I listened to so many singers.
5 KS	P/V	I was doing this a little bit for the first five years or so, but wasn't aware of it. I became more interested in how other singers were doing it and started intentionally working on this, probably at age 25 or 26.
7 KR	V/P	Early on...the vocal aspect and expression came during undergraduate study.
8 AHC	V/P	In my teens.
9 JM	V/P	This is one of the hardest things to teach someone that is learning to play and sing at the same time. It takes a lot of practice.
10 LL	V/P	I felt pretty comfortable with phrasing independently many years ago after I started teaching many students.
12 JMc	P/V	about 6 years ago.
13 APo	P/V	Around age 18.
15 BAP	P/V	Singing the song a few times.
16 KH	P/V	After 10-15 years.
18 DDR	P/V	After 2-3 years.
19 RE	V/P	After 5 years.

**Table 3.8, cont.**

<b>Respondent</b>	<b>P/V or V/P</b>	<b>sing a more rhythmic delivery of a melody</b>
1 CS	P/V	After focusing on it.

**Table 3.8, cont.**

2 JP	V/P	This actually improved a lot after I started playing jazz piano.
5 KS	P/V	Fairly early.
7 KR	V/P	Early on...the vocal aspect and expression came during undergraduate study.
8 AHC	V/P	In my teens.
9 JM	V/P	I started when I was young listening to a lot of great vocalists and I would imitate their phrasing. I will work a section at a time with a song if it feels difficult or doesn't feel smooth.
10 LL	V/P	That came along years ago after I started teaching ensembles and teaching privately.
12 JMc	P/V	During my master's degree, around 2010.
15 BAP	P/V	Familiarizing myself with the melody.
16 KH	P/V	About 10-15 years.
18 DDR	P/V	About 3 years.
19 RE	V/P	This came sooner - rhythm was my strength as a vocalist.

**Table 3.8, cont.**

<b>Respondent</b>	<b>P/V or V/P</b>	<b>provide a stable (or changing) groove/ sense of time</b>
1 CS	P/V	Natural.
2 JP	V/P	After I started playing jazz piano.
3 MW	P/V	I could really do this early on because I listened to so many singers.
5 KS	P/V	Fairly early.
7 KR	V/P	Probably during my master's degree, I was exposed to more varying grooves, meters, style, genres as a solo singer.
8 AHC	V/P	In my 20's.
9 JM	V/P	My jazz piano teacher worked this with me during my time with him. I practiced with a metronome when I was younger.
10 LL	V/P	The groove is pretty stable and developed years ago.
12 JMc	P/V	After completing the masters, around 2012.
15 BAP	P/V	Becoming comfortable with the changes.

16 KH	V/P	About 5-10 years in.
18 DDR	P/V	About 2 years.
19 RE	V/P	Three years in.

**Table 3.8, cont.**

<b>Respondent</b>	<b>P/V or V/P</b>	<b>Emphasis on vowels/consonants</b>
1 CS	P/V	Later on...had to think about it.
2 JP	V/P	This came pretty naturally from the beginning.
5 KS	P/V	Not until later, maybe around 24 or 25. I just hadn't given it much thought before then.
7 KR	V/P	Graduate school.
8 AHC	V/P	In my 20's.
9 JM	V/P	This was never an issue.
10 LL	V/P	My singing is strong independently so I don't have to think about that as much.
12 JMc	P/V	I don't really think about that except for as it relates to delivering a lyric.
15 BAP	P/V	During the lyric learning process.
16 KH	P/V	About 10-15 years in.
18 DDR	P/V	Don't think of this much at all as it comes naturally for me when I am 'telling a good story' and focused on the lyrics/story.
19 RE	V/P	Three years in.

**Table 3.8, cont.**

<b>Respondent</b>	<b>P/V or V/P</b>	<b>Eye contact with the audience</b>
1 CS	P/V	Didn't practice.
2 JP	V/P	High school show choir.
3 MW	P/V	Still working on it.
5 KS	P/V	Age 26, when Dee Daniels told me I had to!
7 KR	V/P	gigging after master's degree.
8 AHC	V/P	In my 20's.
10 LL	V/P	Don't have as much yet as I still have to look at my hands at times.
12 JMc	P/V	In the last several years.
13 APo	P/V	Just very recently.
15 BAP	P/V	Whenever I remember, I always try to practice it.
16 KH	V/P	About 5-10 years in.
18 DDR	P/V	This took me about 2-3 years, but it really didn't start happening naturally until about 5 years.
19 RE	V/P	5 years in.

# Chapter Four

## Results of the Questionnaire

The questionnaire was issued via a link from [www.surveymonkey.com](http://www.surveymonkey.com). The participants in the survey were: Christine Salerno, Jennifer Parker, Rosana Eckert, Dena DeRose, Michele Weir, Dr. Kate Reid, Aimee Nolte, Dr. Kathleen Hollingsworth, Ariel Pocock, Ann Hampton Callaway, Emma Hedrick, Jennifer Madsen, Debbie Denke, Dr. Kate Skinner, Betty-Alexandria Pride, Jenna McSwain, Alexis Cole, Dr. Lisanne Lyons, and Angela Parrish.

Most of the questions and responses were addressed in earlier chapters. What was not addressed in previous chapters is what is presented in Chapter Three. These responses include additional information about the research subjects, their top choices for female jazz vocalists, female jazz pianists, and female jazz vocalists who self-accompany on piano. This question was included to satisfy my curiosity. I also provided a final place for the women to add comments about the topic of this research that may not have been addressed through the questionnaire. If a respondent chose not to answer a question, she was not included in the table.

### Common Themes

Not surprisingly, the themes and patterns that did emerge were most noticeable amongst the women who identified as V/Ps, as well as the women who considered themselves P/Vs. Question 32 directly addresses this. This inspired the way I chose to analyze the data, as explained below.

## Results From The Questionnaire

Nineteen women took the questionnaire. Nine of them considered themselves vocalists first, pianists second. Eleven considered themselves the reverse. It should be noted that DeRose, Nolte, and Weir initially did not answer question 32, “Do you consider yourself a pianist first, vocalist second (P/V) or a vocalist first, pianist second (V/P)?” because they all feel that the two are so intertwined that it is impossible to choose. When forced to, they identify as below. DeRose still said “both” but for purposes of this research and the fact that she started out as a pianist, I listed her as a P/V.

**Table 4.1:** Question 32 Responses.

<b>Respondent</b>	<b>P/V</b>	<b>V/P</b>
1 Christine Salerno (CS)	X	
2 Jennifer Parker (JP)		X
3 Michele Weir (MW)	X	
4 Aimee Nolte (AN)	X	
5 Kate Skinner (KS)	X	
6 Angela Parrish (AP)	X	
7 Kate Reid (KR)		X
8 Ann Hampton Callaway (AHC)		X
9 Jennifer Madsen (JM)		X
10 Lisanne Lyons (LL)		X
11 Alexis Cole (AC)		X
12 Jenna McSwain (JMc)	X	
13 Ariel Pocock (APo)	X	
14 Debbie Denke (DD)	X	
15 Betty-Alexandria Price (BAP)	X	
16 Kathleen Hollingsworth (KH)		X
17 Emma Hedrick (EH)		X
18 Dena DeRose (DDR)	X	
19 Rosana Eckert (RE)		X

Question one had responders list their names and academic title if appropriate.

Question two asked respondents to check one box of the three choices “I am a student or recent grad,” “I am an early professional,” or “I am an established professional in this field.”

**Table 4.2:** Question 2 Responses.

<b>Respondent</b>	<b>P/V or V/P</b>	<b>Student/ recent grad</b>	<b>Early professional</b>	<b>Established professional</b>
1 CS	P/V			X
2 JP	V/P			X
3 MW	P/V			X
4 AN	P/V			X
5 KS	P/V		X	
6 APa	P/V			X
7 KR	V/P			X
8 AHC	V/P			X
9 JM	V/P			X
10 LL	V/P			X
11 AC	V/P			X
12 JMc	P/V			X
13 APo	P/V		X	
14 DD	P/V			X
15 BAP	P/V	X		
16 KH	V/P		X	
17 EH	V/P	X		
18 DDR	P/V			X
19 RE	V/P			X

Question three asked respondents to state their response to the question “I qualify as a jazz pianist/vocalist because I...” by checking one of the following boxes: “Perform standards from the Great American Songbook; I swing vocally and pianistically; I am an improvising vocalist in terms of “soloing”; I am an improvising pianist in terms of “soloing”; I play chord voicings that regularly include extensions; I perform original music that includes one or more of the elements listed above.”

**Table 4.3:** Question 3 Responses.

<b>Respondent</b>	<b>P/V or V/P</b>	<b>GAS Repertoire</b>	<b>I swing (vocally and pianistically)</b>	<b>I am an improvising vocalist (in terms of "soloing")</b>
1 CS	P/V	X	X	X
2 JP	V/P	X	X	X
3 MW	P/V	X	X	X
4 AN	P/V	X	X	X
5 KS	P/V	X	X	X
6 APa	P/V	X	X	X
7 KR	V/P	X	X	X
8 AHC	V/P	X	X	X
9 JM	V/P	X	X	X
10 LL	V/P	X	X	X
11 AC	V/P	X	X	X
12 JMc	P/V	X	X	X
13 APo	P/V	X	X	X
14 DD	P/V	X	X	X
15 BAP	P/V	X	X	X
16 KH	V/P	X	X	X
17 EH	V/P	X	X	X
18 DDR	P/V	X	X	X
19 RE	V/P	X	X	X

**Table 4.3, cont.**

<b>Respondent</b>	<b>P/V or V/P</b>	<b>I am an improvising pianist (in terms of "soloing")</b>	<b>I play chord voicings that include extensions</b>	<b>I perform original music that includes 1+ of these elements</b>
1 CS	P/V	X	X	X
2 JP	V/P		X	X
3 MW	P/V	X	X	
4 AN	P/V	X	X	X
5 KS	P/V	X	X	X
6 APa	P/V	X		X
7 KR	V/P		X	

**Table 4.3, cont.**

8 AHC	V/P	X	X	X
9 JM	V/P		X	
10 LL	V/P		X	X
11 AC	V/P	X	X	X
12 JMc	P/V	X	X	X
13 APo	P/V	X	X	X
14 DD	P/V	X	X	X
15 BAP	P/V	X	X	X
16 KH	V/P	X	X	X
17 EH	V/P	X	X	
18 DDR	P/V	X	X	X
19 RE	V/P	X	X	X

Question 36: Name your top three most influential female jazz pianists, female vocalists, and female pianist/vocalists.

**Table 4.5:** Question 36 Responses.

<b>Respondent</b>	<b>P/V or V/P</b>	<b>Influential female jazz pianists</b>	<b>Influential female jazz vocalists</b>	<b>Influential female jazz pianist/vocalists</b>
1 CS	P/V			Eliane Elias, Carol Welshman, Sarah Vaughan, Shirley Horn, Stefania Tallini
2 JP	V/P	Mary Lou Williams, Nina Simone, Christine Salerno	Dianne Reeves, Sunny Wilkinson, Sarah Vaughn	Shirley Horn, Christine Salerno, Carol Welsman
3 MW	P/V		Nancy Wilson, Carmen McCrae, Barbara Streisand	Eliane Elias, Tania Maria, Shirley Horn.
5 KS	P/V	Renee Rosnes, Geri Allen, Toshiko Akiyoshi	Nancy King, Carmen McCrae, Dianne Reeves	Diana Krall, Dee Daniels, Aimee Nolte (more recent influence)



**Table 4.5, cont.**

6 APa	P/V	Not all of my answers will be jazz artists, if that's ok! Piano - I have studied mostly male jazz pianists. Not intentionally because they were men, but because I wanted to sound like a certain sound.	Ella, Joni Mitchell, Linda Ronstadt	Carole King, Diana Krall, Dena DeRose
7 KR	V/P	Renee Rosnes	Sarah Vaughan Nancy King Mark Murphy	Shirley Horn Diana Krall Dena DeRose
8 AHC	V/P		Sarah Vaughn, Ella Fitzgerald	Shirley Horn
9 JM	V/P		Sarah Vaughn, Ella Fitzgerald	Blossom Dearie
11 AC	V/P	Diana Krall, Shirley Horn, Blossom Dearie Carmen McCrae	Sarah Vaughan, Nancy Wilson, Ella Fitzgerald, Anita O'Day	Blossom Dearie, Shirley Horn, Carmen Mcrae, Dena DeRose
12 JMc	P/V	Marian McPartland	Nancy Wilson, Dianne Reeves, Aretha Franklin	Eliane Elias, Nina Simone, Carole King
13 APo	P/V			Carmen McRae, Diana Krall, Nina Simone
14 DD	P/V		Ella Fitzgerald	Blossom Dearie, Diana Krall
15 BAP	P/V	Mary Lou Williams	Ella Fitzgerald	Alice Coltrane
17 EH	V/P	Marian McPartland	Sarah Vaughan	Dena DeRose, Michele Weir
18 DDR	P/V	Mary Lou Williams, Marian McPartland, and Renee Rosnes	Sarah Vaughan, Shirley Horn, and Carmen McRae	Shirley Horn, Carmen McRae and Sarah Vaughan (not really a vocalist/pianist, but did perform from time to time as a pianist and vocalist)

Question 37: Is there anything else to which you'd like to add more detail or address?

Most women declined to add anything else, or if they did, I've incorporated their comments into an earlier part of this thesis. DeRose did want to go on record as saying "...I believe my learning and playing of 'stride piano' and 'boogie woogie' made a great impact on my skills as a pianist and provided me with a great sense of independence that allowed me to

sing and play with greater ease. [These are styles that] you hadn't mentioned in this questionnaire."

## Conclusions

This research demonstrates that the ones most informed on the topic of are self-accompanied female jazz pianist/vocalists who identify as such. Educators and other performers are much less aware of the various aspects that encompass this dual musical role, which can be taxing but musically satisfying. The physical aspects of sitting while singing and attempting eye contact with the audience from the piano, the intellectual components of simultaneously giving an artistic vocal and pianistic performance that may include improvisation, left hand bass lines, melodic fills, sophisticated voicings and more, combined with the emotional aspects of connecting with the lyric of the song and being vulnerable to an audience while all these other circumstances happen simultaneously proves that self-accompanied pianist/vocalists have a very demanding job.

Acquiring more awareness about self-accompanied female jazz pianist/vocalists could change the way educators approach these students by fostering a more customized and creative method of teaching and mentorship. The research presented in this thesis demonstrates that vocal students who self-accompany on piano could benefit from more frequent and earlier opportunities to perform on and deepen their study of the secondary instrument. They also need to be made more aware of the specific challenges and advantages of identifying as a P/V or V/P. For example, P/Vs need to be taught how to sing without artificially producing a tone that mimics sound production on a keyboard instrument. Vocal tone production could not be more opposite from producing tone by means of pressing a key or button. P/Vs would benefit from earlier guidance on breathing while seated at the piano and self-accompanying. Although most of the respondents involved in the questionnaire consider themselves seasoned professionals, and obviously have attained a mastery of their musicianship and performance skills, V/Ps especially

should be encouraged to start piano lessons at an early age and consistently study alongside the voice. P/Vs should be taught proper vocal technique as early as possible. It's better to learn healthy vocal technique early rather than later. The responsibility for initiating this change of approach with self-accompanied vocalists lies on the shoulders of educators who teach young children all the way through college and graduate school programs. The older the student is, the more initiative they can take, but we as pedagogues must guide them appropriately.

This research also benefits the performer who identifies as a self-accompanied vocalist. In these results we can see why P/Vs and V/Ps find certain aspects of their artistry more challenging and other aspects more organic. Self-awareness can be increased, leading to a deeper understanding of why we are the way we are. Understanding our weaknesses will help us improve upon them. For example, P/Vs who struggle when singing with a pianist who overplays or is limited in their willingness or ability to interact and support, can recall the comments made by Nnenna Freelon and Kurt Elling and feel empowered to ask for what they need in this scenario, and choose someone else if their needs cannot be met. There is comfort in camaraderie, so V/Ps who are not as pianistically inclined can read the responses of other V/Ps and realize that they just need more time on their secondary instrument to gain proficiency. Instead of feeling discouraged and hopeless about their progress at the piano, they can see that most other V/Ps took longer to master their piano skills (compared to P/Vs) and be inspired to stay the course instead of giving up in defeat. One cannot under-estimate the psychological aspects of learning. Feeling like you are not the only one who struggles with a particular issue can take off much of the self-inflicted pressure and divert energy back to the task at hand. When comparing ourselves to others, we can easily come up short. When digesting the results of this

research, it is useful to realize that everyone has their strengths and weaknesses, everyone has their own journey and timeline, and everyone will “arrive” in their own time.

Further research is needed on this topic, for what is presented here is only the tip of the iceberg. Research such as neurological study on brain function in female self-accompanied jazz pianist/vocalists when they are singing and playing simultaneously would be invaluable to the artists and their teachers. To that end, there is void of materials to assist pianists and vocalists in combining their skills effectively. Resources that combine neuroscience with the practical and musical aspects of this scenario would shed much needed light on this topic. Method books, video tutorials, and customized practice play-along recordings would benefit the beginner to the highly skilled and experienced performer. Vocal educators who specialize in self-accompanying on piano are prime candidates to provide this type of education.

I expected to confirm through the process of writing and researching this topic that most P/Vs would have similar preferences and issues and most V/Ps would have similar preferences and issues. What I discovered through this process was that while there are some areas where P/Vs and V/Ps tend to agree with each other, such as the V/Ps’ unanimous perception that only singing is easier than only playing piano, there were several times where the research subjects surprised me. For example, I expected Alexis Cole, a V/P, to say that she much preferred singing while someone else accompanied her, but she stated that the opposite was her preference. These types of revelations were fascinating discoveries. They confirmed for me that I should never make an assumption based on someone’s primary performance mode, background, or education. Each of us have unique preferences and perceptions from one another. Another thing they confirmed for me was that in this competitive era, the self-accompanied vocalist is more

marketable and has more options for employment. Unanimously, the research participants agreed that this was one of the biggest advantages of being a P/V or V/P.

I also wondered if any other P/Vs would speak to the challenges of overcoming idiosyncrasies such as “stair-stepping the larynx.” I was surprised that no one else mentioned it, but at least I had the experience to be able to write about it and hopefully help anyone else who struggles with this issue. The issue may not be isolated to only P/Vs. I don’t know that I would have had the awareness of the issue without feedback from my voice instructors. This is one of many issues that is nearly impossible to self-correct. I strongly recommend regularly singing for a trained vocal instructor who can demonstrate the error and the solution for your unique vocal challenges. Once you know how to fix the issue and what the solution feels and sounds like, then you can start to trust your own judgement where these issues are concerned.

Encouraging this type of skill set earlier in a child’s musical life and making this approachable for people of all ages and skill levels will only benefit the individual, the community, and the evolution of self-accompanied music. We have plenty of choices for method books to teach piano, and fewer for voice, but creation of a method book series for kids that helps them learn how to play and sing simultaneously would be extremely valuable. Many inherently musical children (as my research subjects were in their earlier years) want to do this and often sing while they play the songs from their piano books. Offering lessons and classes on this topic to the community, within certain musical circles, through various educational institutions, and creating accessible video and literary resources would help this cause immensely.

Creating college-level music programs where dual performers are not forced to choose to be a piano major or a voice major but have the option of a flexible curriculum to incorporate the

two areas without the burdens of being a double major would be valuable. This would also be beneficial in arts-focused high schools, such as the one I attended in Milwaukee, WI. Camps, workshops, and online communities could be created to support this mission and extend specific knowledge to those in outlying areas.

Performers and educators have much to gain from digesting the insights provided by the research subjects of this project. The responses gathered from the questionnaire and the research presented herein prove that the skill of simultaneously playing piano and singing jazz is complex, multi-faceted, and highly personal.

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## GLOSSARY

**Belt technique:** A technique of singing mainly rooted in the chest register of the voice. The timbre is more raw, has an edge, and easily projects.

**Chest Voice:** A register of the voice where resonance is felt in the chest and/or vocal tract. The timbre is heavier and speech-like.

**Chops:** An extremely high level of instrumental technique that is usually applied to playing very fast and with great accuracy.

**Clipping:** Cutting off the sound abruptly, as one might do at the end of a thought when speaking.

**Double time feel:** The illusion that the tempo is twice as fast as it actually is, achieved by using the eighth note rather than the quarter note as the pulse. The pulse and the tempo sound the same but are notated differently (From *Jazz Arranging and Performance Practice* by Paul E. Rinzler).  
**Extensions:** Notes of a chord added in thirds beyond the 7<sup>th</sup>, such as 9ths, 11ths, and 13ths.

**Half time feel:** The illusion that the tempo is twice as slow as it actually is, achieved by using the half note rather than the quarter note as the pulse. The pulse and the tempo sound the same but are notated differently (From *Jazz Arranging and Performance Practice* by Paul E. Rinzler).

**Head Voice:** A register of the voice where resonance is felt above the neck, usually in the oral cavity and/or sinus cavities. The timbre is lighter than that of chest voice.

**Latin:** A style of music with roots in Latin countries and the eighth notes are considered “straight” (not swung), i.e. Bossa Nova, Samba, Cha-Cha, Tango, etc.

**Modulation:** A key change.

**Rubato:** A tempo that ebbs and flows and does not have a steady beat.

**Swing:** A style of music where emphasis is felt on beats 2 and 4 vs. 1 and 3. A pair of eighth notes is played evenly, it is played as such:

**Speech Singing:** A manner of singing derived from speech more than creating a beautiful tone. It feels and sounds conversational.

**Tags:** An extended ending, often impromptu.

**Tempo:** Speed.

**Turnaround:** A series of chords played at the end of a song that intentionally leads back to the beginning of the song form.

**Voicings:** A term applied in jazz to the particular sonority of a chord, which depends on the vertical ordering, spacing, and instrumental distribution of its component notes <https://doi-org.proxy2.library.illinois.edu/10.1093/gmo/9781561592630.article.J469000>

**Published in print:** 20 January 2002, **Published online:** 2003

## APPENDIX A: QUESTIONNAIRE RESPONSES

Question 1: Please state your name as you would like it referenced in the final document. If you have an academic title/teaching position, please state that as well. Thank you so very much for your participation!

Respondent	Name	Title
1 CS	Christine Salerno	
2 JP	Jennifer Parker	Faculty, Inver Hills Community College
3 MW	Michele Weir	Faculty, UCLA
4 AN	Aimee Nolte	
5 KS	Dr. Kate Skinner	Jazz Lecturer, University of Idaho
6 APa	Angela Parrish	
7 KR	Dr. Kate Reid	Director, Jazz Vocal Performance Frost School of Music
8 AHC	Ann Hampton Callaway	
9 JM	Jennifer Madsen	Vocal Jazz and Genre Vocal Adjunct Horne School of Music, Snow College Owner-SingBaby Productions, LLC
10 LL	Dr. Lisanne Lyons	Director of Jazz Vocal, Florida International University
11 AC	Alexis Cole	Professor of Jazz Voice at SUNY Purchase College
12 JMc	Jenna McSwain	Professor of Popular and Commercial Music at Loyola University New Orleans
13 APo	Ariel Pocock	Adjunct Jazz Piano Professor, University of North Carolina Greensboro
14 DD	Debbie Denke	
15 BAP	Betty Alexandria Pride	
16 KH	Dr. Kathleen Hollingsworth	Choral Director, Clackamas Community College
17 EH	Emma Hedrick	
18 DDR	Dena DeRose	Jazz Vocalist, Pianist, Arranger, Composer, Recording Artist, and Professor of Jazz Voice KUG Jazz Institute University of Music and Performing Arts Graz <a href="http://www.denaderose.com">www.denaderose.com</a>
19 RE	Rosana Eckert	Senior Lecturer of Jazz Voice, University of North Texas

Question 2: I am a(n)...

Respondent	P/V or V/P	Student/ recent grad	Early professional	Established professional
1 CS	P/V			X
2 JP	V/P			X

3 MW	P/V			X
4 AN	P/V			X
5 KS	P/V		X	
6 APa	P/V			X
7 KR	V/P			X
8 AHC	V/P			X
9 JM	V/P			X
10 LL	V/P			X
11 AC	V/P			X
12 JMc	P/V			X
13 APo	P/V		X	
14 DD	P/V			X
15 BAP	P/V	X		
16 KH	V/P		X	
17 EH	V/P	X		
18 DDR	P/V			X
19 RE	V/P			X

Question 3: I qualify as a jazz vocalist/pianist because I (check all that apply):

Perform standards from the Great American Songbook

I swing (vocally and pianistically)

I am an improvising vocalist (in terms of “soloing”)

I am an improvising pianist (in terms of “soloing”)

I play chord voicings that regularly include extensions

I perform original music that includes one or more of the elements listed above

Respondent	P/V or V/P	GAS Repertoire	I swing (vocally and pianistically)	I am an improvising vocalist (in terms of "soloing")
1 CS	P/V	X	X	X
2 JP	V/P	X	X	X
3 MW	P/V	X	X	X
4 AN	P/V	X	X	X
5 KS	P/V	X	X	X
6 APa	P/V	X	X	X

7 KR	V/P	X	X	X
8 AHC	V/P	X	X	X
9 JM	V/P	X	X	X
10 LL	V/P	X	X	X
11 AC	V/P	X	X	X
12 JMc	P/V	X	X	X
13 APo	P/V	X	X	X
14 DD	P/V	X	X	X
15 BAP	P/V	X	X	X
16 KH	V/P	X	X	X
17 EH	V/P	X	X	X
18 DDR	P/V	X	X	X
19 RE	V/P	X	X	X

<b>Respondent</b>	<b>P/V or V/P</b>	<b>I am an improvising pianist (in terms of "soloing")</b>	<b>I play chord voicings that include extensions</b>	<b>I perform original music that includes 1+ of these elements</b>
1 CS	P/V	X	X	X
2 JP	V/P		X	X
3 MW	P/V	X	X	
4 AN	P/V	X	X	X
5 KS	P/V	X	X	X
6 APa	P/V	X		X
7 KR	V/P		X	
8 AHC	V/P	X	X	X
9 JM	V/P		X	
10 LL	V/P		X	X
11 AC	V/P	X	X	X
12 JMc	P/V	X	X	X
13 APo	P/V	X	X	X
14 DD	P/V	X	X	X
15 BAP	P/V	X	X	X
16 KH	V/P	X	X	X
17 EH	V/P	X	X	
18 DDR	P/V	X	X	X
19 RE	V/P	X	X	X

Question 4: How old were you when you started learning the piano?

<b>Respondent</b>	<b>P/V or V/P</b>	<b>Age</b>
1 CS	P/V	4
2 JP	V/P	5

3 MW	P/V	10
4 AN	P/V	5
5 KS	P/V	7
6 APa	P/V	7
7 KR	V/P	8
8 AHC	V/P	10
9 JM	V/P	7
10 LL	V/P	6
11 AC	V/P	5
12 JMc	P/V	5
13 APo	P/V	3
14 DD	P/V	9
15 BAP	P/V	3.5
16 KH	V/P	23
17 EH	V/P	13
18 DDR	P/V	3
19 RE	V/P	4

Question 5: How old were you when you started singing?

Respondent	P/V or V/P	Age
1 CS	P/V	4
2 JP	V/P	5
3 MW	P/V	14
4 AN	P/V	3
5 KS	P/V	2
6 APa	P/V	9
7 KR	V/P	6
8 AHC	V/P	3
9 JM	V/P	Womb? Training began at age 12
10 LL	V/P	professionally, 11
11 AC	V/P	1
12 JMc	P/V	4
13 APo	P/V	15
14 DD	P/V	28
15 BAP	P/V	as long as I can remember
16 KH	V/P	6
17 EH	V/P	9
18 DDR	P/V	13
19 RE	V/P	2



Question 6: Did your simultaneous playing and singing evolve out of necessity? Desire? Imitation of a certain artist? Explain.

Respondent	P/V or V/P	Comments
1 CS	P/V	I always wanted to do both. It felt natural.
2 JP	V/P	I kept them separate until high school. I was being asked to play piano for other people but wanted to still sing so I worked on singing backgrounds and accompanying at the same time.
3 MW	P/V	I loved Joni Mitchell, and wanted to express myself in the same way she did as a teenager. Started by singing Joni and other singer songwriter songs.
4 AN	P/V	From the beginning, I just did it. It was the most fun to have a pretty sound underneath my singing. It was like breathing to me.
5 KS	P/V	I was raised in a family of bluegrass musicians who were always playing guitars/banjos/mandolins and singing, so it was natural for me to sing and play piano at the same time. I started doing it at a young age with Broadway tunes, classical vocal pieces, folk music, and the Beatles. (This was all before I journeyed into jazz music.)
6 APa	P/V	I started doing both out of admiration of Stevie Wonder, though he is not a "jazz" artist.
7 KR	V/P	Somewhat out of necessity - I had started learning basic voicings for ii-V-I's during my undergraduate degree. However, many years ago I took a gig overseas playing and singing knowing that it would force my hand to get 'it' together.
8 AHC	V/P	Desire, joy, calling...
9 JM	V/P	Desire- I liked to spend time learning the pop songs of the day when I was 12-17.
10 LL	V/P	Desire to sing and have an accompaniment besides guitar
11 AC	V/P	In middle school, my best friend and I would write and perform satirical musicals. That's when I first remember singing and playing. In college I began to learn jazz piano and accompany myself. Then at age 24 I got a nightly gig on a cruise ship and was able to play every night with my band and practice every day for 10 months.

12 JMc	P/V	I always did both. I chose to study piano formally at my arts high school because I felt like singing was more intuitive. Piano is the instrument I studied formally throughout my bachelors and masters degrees, while always singing and taking sporadic voice lessons.
13 APo	P/V	I first was inspired by singer pianists like Diana Krall, Nat King Cole, and Nina Simone when I was in my early teens.
14 DD	P/V	Mostly necessity. People assumed because I am female that I was the singer in the band! (Forget that I was the bandleader - ha-ha). Singing made me more marketable.
15 BAP	P/V	I played in church as well as talent shows. My father was also a musician, though he played saxophone. I would imitate members of my family and other church musicians until it became a necessity for me to take over as minister of music. Mostly, however, I simply had the desire to write my own songs and to sing/play them simultaneously.
16 KH	V/P	I learned piano later in life out of necessity. I wanted to be a solid musician, strong conductor, performer and a writer and I felt I could not be those things if I didn't have skills at the piano. I also fell in love with the instrument in my 20's. I started playing in bands in my mid-late 20's and it was an obvious progression to sing and play. They go together, hand in hand.
17 EH	V/P	It mostly evolved out of necessity. Many artists I look up to play multiple instruments and can accompany themselves. I know that it can be difficult to stand out in the music business, so I think that singing and playing piano is one way to stand out.
18 DDR	P/V	My singing and playing of Jazz came out of the fact that I had to stop playing piano for 2 1/2 years due to needing operations for Carpel Tunnel Syndrome and Arthritis. During this 2 1/2 years, I began to sing Jazz as a stand-up vocalist and when my hand healed, I began playing and singing Jazz.
19 RE	V/P	Necessity and desire. I started by demonstrating things while teaching a voice lesson (accompanying myself). I accompanied my students, singing with them, would write music while singing at the piano, and eventually had the desire to perform as a vocalist/pianist.

Question 7: Have you had formal instruction in jazz piano? How long?

Respondent	P/V or V/P	Years of formal study	Comments
1 CS	P/V	5	
2 JP	V/P	2	In grad school.
3 MW	P/V	3	mostly learned on my own
4 AN	P/V	1	
5 KS	P/V	10	
6 AP	P/V	14	Ages 8-22.
7 KR	V/P	n/a	Nothing formal.
8 AHC	V/P	1	With Alan Swain in Chicago.
9 JM	V/P	6	Alan Swain was my piano teacher from ages 15-21
10 LL	V/P	n/a	Mostly just college classes and self-taught
11 AC	V/P	4	Those 4 years were in college, plus about 20 lessons after that.
12 JMc	P/V	10	Began in 8th grade and continued through a Masters Degree.
13 AP	P/V	14	ages 8-22
14 DD	P/V	1	Studied jazz piano as a senior in high school before attending college as a classical piano performance major. Played jazz in the clubs and coffee houses at night.
15 BAP	P/V		from father, 4th grade band teacher
16 KH	V/P	4	Off and on.
17 EH	V/P	4	
18 DDR	P/V	0	had a few lessons, mostly self-taught from recordings, books, and colleagues
19 RE	V/P	n/a	Some, not much. One intense summer.

Question 8: Have you had formal instruction in singing other styles (classical, musical theater, etc.)? How long for each style?

Respondent	P/V or V/P	Formal Instruction
1 CS	P/V	Classical, one semester
2 JP	V/P	Classical 8+ years, Jazz 6+ years... everything else has been experimental on my own.
3 MW	P/V	Voice technique, off and on, total of 5 years maybe
4 AN	P/V	Classical piano for 10 years

5 KS	P/V	About 6 months of classical instruction when I was 16 years old. About one year of musical theatre instruction when I was 16-17 years old. I don't consider myself to be a formally trained vocalist.
6 APa	P/V	Classical - 4 years in high school. Jazz - 2 years in graduate school. Pop/studio - 4 years professional private study
7 KR	V/P	classical - 3 years
8 AHC	V/P	Classical training 3 years in high school and 2 years in college.
9 JM	V/P	My vocal teacher was a classical singer, but she had us learn a variety of styles including Musical Theatre, Jazz, Country, Pop
10 LL	V/P	I studied classical along-side jazz vocal in college. Musical theatre was on my own and was on an equity musical theatre tour for 10 months. Currently sing classical every Sunday morning as a paid choral and soloist member.
11 AC	V/P	musical theater 3 years, classical 7 years, Indian classical 1 year
12 JMc	P/V	I've had very little vocal instruction - one semester classical, several "one-off" lessons in pure vocal technique from classical and jazz/pop instructors.
13 APo	P/V	Yes, on and off classical piano instruction from age 4 to adulthood.
14 DD	P/V	Studied singing for about a year (private lessons) when I was asked to take on teaching the Jazz Choir at SBCC while the main teacher was on sabbatical.
15 BAP	P/V	I initially had private lessons in classical music from ages 4 to 8. Theatre from 7th grade to 10th, and later on classical for my music degree. Jazz band was always beside my formal training through college.
16 KH	V/P	I was brought up in choir, so I had that training. I took classical lessons in college for about 8 years total.
17 EH	V/P	classical, 4 years
18 DDR	P/V	Classical piano, Church organ, and Theater organ from age 7 - 18.
19 RE	V/P	Yes. Classical 2 1/2 years. Jazz/pop 1 year.

Question 9: Do you have a degree in either piano or voice? Please specify type of degree and where it was earned.

Respondent	P/V or V/P	Degree Type	Degree Concentration	Institution
1 CS	P/V	BM, MME	Jazz Perf/MusEd; MusEd/Jazz Ped	WMU; UNC
2 JP	V/P	BA, MM	Jazz Studies voice; Vocal Perf (Jazz)	UWGB; WMU
3 MW	P/V	MM		USC
4 AN	P/V	BA	Jazz Emphasis	BYU
5 KS	P/V	MM, DA	Jazz Studies	UNC
6 AP	P/V	BM, MM	Jazz Pno; Jazz Studies	UNC
7 KR	V/P	BM, MM, DMA	Jazz Studies voice	WMU; UM; UM
8 AHC	V/P	n/a		
9 JM	V/P	n/a		
10 LL	V/P	BA, MM, DMA	Jazz Voice	UM
11 AC	V/P	BM, MM	Jazz Voice; Jazz Voice	WPU; Queens College
12 JMc	P/V	BA, MA	Jazz Studies, piano	UNC; USC
13 AP	P/V	BM	Jazz Piano Performance	UM
14 DD	P/V	BA, MA	Piano Perf	UCSB
15 BAP	P/V	BA	Mus Ed, Piano	Clafin University
16 KH	V/P	BM, DMA	Choral MusEd; Jazz Vocal Perf	NAU; UM
17 EH	V/P	n/a		
18 DD	P/V	no		
19 RE	V/P	MM	Jazz Voice	UNT

Question 10: How old were you when you started singing and playing simultaneously? How old were you when you started doing this for pay?

Respondent	P/V or V/P	Formal Instruction
1 CS	P/V	I was 11 when I played and sang together. I started with pay at 15.
2 JP	V/P	14... for pay 18
3 MW	P/V	16 when started. 30 when earning money from it.
4 AN	P/V	5. 13.

5 KS	P/V	Probably 9 or 10. Doing it for pay when I was around 16 or 17.
6 APa	P/V	I was 23 when I combined them, and 23 when I started paid gigs as a singer/player
7 KR	V/P	I was playing and singing in church as a kid at 10 years old. Playing and singing jazz material - 28 years old
8 AHC	V/P	I was 10 when I began. I got my first singing job at 18.
9 JM	V/P	My first gig playing and singing was a non-paying performance at a church social when I was 12 years old. At 15 years of age, I was getting paid small amounts to perform at social functions. From 12 years of age on, I was performing at convention shows throughout California. The group I performed with did a weekly television show that was aired locally in Sacramento. We also performed internationally all through my high school years.
10 LL	V/P	Since 6 years old. I never play for pay but play for lessons and ensembles. Have done a few solo gigs but most of those were on guitar.
11 AC	V/P	12 that I can remember, 24 for pay
12 JMc	P/V	I'm not sure when I started! Probably around age 8. I started singing and playing professionally in high school, age 15.
13 APo	P/V	15 for both.
14 DD	P/V	I was a professional church keyboardist at age 15, but part time singer/pianist performer about age 28
15 BAP	P/V	I was around 6 or 7 when I started. I began receiving pay as early as 9 years old.
16 KH	V/P	mid-20's for both.
17 EH	V/P	14, 14
18 DDR	P/V	13 (jazz at 21)
19 RE	V/P	23 at the start. 30 for pay.

Question 11: Which is easier for you when executed separately, playing or singing?

Question 12: Which is easier for you when executed simultaneously, playing or singing?

Question 13: When playing and singing simultaneously, which is the primary/secondary focus, playing or singing?

Respondent	P/V or V/P	Question 11	Question 12	Question 13
1 CS	P/V	P	P	S
2 JP	V/P	S	S	P
3 MW	P/V	P	P	S
4 AN	P/V	S	P	P
5 KS	P/V	S	S	P
6 APa	P/V	S	P	S
7 KR	V/P	S	S	S
8 AHC	V/P	S	S	S
9 JM	V/P	S	S	S
10 LL	V/P	S	S	P
11 AC	V/P	S	P	S
12 JMc	P/V	P	P	-
13 APo	P/V	S	S	S

14 DD	P/V	P	S	S
15 BAP	P/V	S	P	S
16 KH	V/P	S	S	S
17 EH	V/P	S	S	S
18 DDR	P/V	Both	Both	S
19 RE	V/P	S	S	P

Question 14: How often/under which circumstances do you find that your attention is equally divided during the playing/singing scenario?

Respondent	P/V or V/P	Response
1 CS	P/V	Most of the time, if I've practiced
2 JP	V/P	It depends on the song and how well I know it. It can also depend on the venue and the role of the singing. For example, if I am background music I may let myself I may be equally divided. When I am "featured" I will focus on the singing. If I am playing with a rhythm section I am almost always more focused on my piano playing because it is weaker and I can rely more on my vocal auto-pilot.
3 MW	P/V	When I feel the most relaxed I listen more. When I listen more there is a better balance between singing and playing.
4 AN	P/V	It's all tied up for me. The last two questions, I only chose an answer because I was forced to. One never supersedes the other.
5 KS	P/V	Most of the time it is equal, but singing comes more naturally to me, so it doesn't require as much attention in the moment.
6 APa	P/V	In the beginning, I felt that singing was the primary focus of my attention. Now, I feel like they fit together as one.
7 KR	V/P	When I am performing material that I know really really well and the changes are really under my fingers, I find that I'm much more equally divided with playing and singing. So when the tune is memorized and internalized, I'm able to allow the brain to focus on equally on each.
8 AHC	V/P	During my one-woman shows they require utmost concentration.
9 JM	V/P	During difficult chord transitions my attention will be equally distributed.
10 LL	V/P	Singing is more natural and secondary at this point so my attention is on the piano when singing.
11 AC	V/P	When I'm really delivering a song to an audience, I think a little more than usual about my singing, which brings the attention up to where my playing is.
12 JMc	P/V	In different moments, my attention is more on one than the other, but I wouldn't say that I'm more focused on either. My attention is equally divided, but not from moment to moment.

13 APo	P/V	Almost never-I want my piano to support my voice when I am accompanying myself.
14 DD	P/V	When I know the song really well
15 BAP	P/V	When I am equally familiar with the melody and the chords, my attention is divided equally.
16 KH	V/P	now, both. but before I was more focused on playing because it was not my first instrument.
17 EH	V/P	Attention is equally divided when I am very familiar with a tune.
18 DDR	P/V	Often, yet not all the time as it all depends on who you're playing with, the kind of situation you in, etc., etc. But, basically the voice is my main concern 90% of the time.
19 RE	V/P	never

Question 15: How much concentration does it take for you to sing and play simultaneously? Has this changed with time and your experience level?

Respondent	P/V or V/P	Response
1 CS	P/V	When I was younger, 15-48, it was natural. As I age it's more difficult, especially to sing.
2 JP	V/P	Again, it depends on the level of difficulty of the song, my comfort with the band, the key even! Because I didn't "train" on piano I am not comfortable in all 12 keys. When I am in an uncomfortable key I rely on my ear and tune into the piano. If I am comfortable I will dig into my singing. My concentration is easily affected by the sound system and my ability to hear myself and also my psychological hang-ups. For example, if I am anxious I lose my ability to play with technical ease and I will focus in on my singing to almost distract myself and find my breath to calm myself. I think these tendencies have remained the same over the years but I have become much more aware of when I am in fight or flight mode. When I am at my best I feel as though I am not focusing on either but somehow it is a cohesive unit and it magically all works together!
3 MW	P/V	I don't do it very often, so it takes a lot of concentration to make the vocal sound good. The piano is completely second nature.
4 AN	P/V	Not a lot. It's very organic
5 KS	P/V	This has changed dramatically with my experience level. I've spent many hours practicing and gigging with both at the same time and have experimented with different mental approaches. It takes a very high level of concentration to do both, but I believe it takes a high level of concentration to excel at playing any instrument.
6 APa	P/V	It feels like a part of me now, it feels very natural. But in the beginning, it was very difficult.
7 KR	V/P	Depends on how well I know the material - if it's been internalized. Yes, this has changed with time...more time doing it, less concentration on the piano. Obviously, there's a level of artistry as a vocalist (and certainly as a pianist) that develops. If phrasing a jazz standard comes so naturally and so easily that the lyric is guiding the phrasing than the piano can be the focus.
8 AHC	V/P	It's always demanding and exciting.



9 JM	V/P	In the beginning it scared me to play and sing at the same time. My voice was always fine, but my hands were shaking and I was worried that I would miss a note. Now that I have been doing it for decades- It doesn't throw me.
10 LL	V/P	Playing has gotten easier over the years and having played guitar with singing for many years, I don't have too much of a hard time playing simultaneously unless it's very difficult.
11 AC	V/P	Yes, it's easier. It takes a lot of concentration to play a new song, and not much to play the head of a well-learned song, but I almost always have to concentrate to play a piano solo, or I can mess up the comping chords.
12 JMc	P/V	It has gotten easier over time, but still requires some concentration. Having people try to talk to me and make requests while I'm doing both has increased my ability!
13 APo	P/V	When I first started, it took a lot of serious concentration to keep the time going in the piano playing, but now it feels quite natural and I find that my piano playing feels more organic when I am comping for myself.
14 DD	P/V	It takes 75% concentration on singing usually, 25% on the piano concentration
15 BAP	P/V	It doesn't take as much effort as it used to. Syncopation took longer to perform simultaneously, however in 7th grade, I buckled down and practiced voicings as well as singing.
16 KH	V/P	the more I do it, the more it becomes more natural to me. But because I learned at a later age, the journey seems to have taken much longer that it would have, if I'd started younger!
17 EH	V/P	It takes significantly more concentration than just singing or playing alone. Playing and singing simultaneously has become easier with my experience and increasing ability level.
18 DDR	P/V	When I began singing and playing jazz, it was difficult! But, through the years I don't think about it at all unless I am playing someone else's arrangement or original that is demanding vocally or musically for either the voice or piano. I would say it took me about 4-5 years to be at a point where I didn't think so much about either one in particular while performing. In these 4-5 years I probably performed between 5-8 times a week, every week whether in my hometown of Binghamton, NY or when I moved to New York City in 1990.
19 RE	V/P	Quite a bit, particularly if in a trio setting. If working as a solo pianist/vocalist, not as much. As my experience and skills increase, the concentration needed lessens.

Question 16: Describe your approach to vocal technique when playing for yourself vs. when accompanied by another pianist.

Respondent	P/V or V/P	Answer
1 CS	P/V	I don't focus as much on technique since it's so intertwined with playing. When I sing without playing, it's much easier to consider breath control, intonation, etc.
2 JP	V/P	I would say that my technique changes only in the sense that I take more risks and interact more freely when I am not doing both. So, ironically, my risk-taking can result in less "careful" technique...
3 MW	P/V	I'm probably more conservative when self-accompanied. I feel singing more emotionally when accompanied by another pianist.
4 AN	P/V	I'm never accompanied by another pianist, so I can't say.
5 KS	P/V	My approach doesn't really change, which is something I've worked on a lot. I want to be the same singer, regardless of whether I'm playing at the same time or not. This maybe isn't technique-related, but I'm a little more free as a vocal improviser when I'm not playing the piano at the same time.
6 APo	P/V	I take more risks vocally when I am singing with another pianist. When I am playing for myself, I find I have to concentrate harder on intonation.
7 KR	V/P	My approach to vocal technique is the same. I have to concentrate more on breath and work harder I feel because I'm sitting down at the piano. But the approach to tone production, management of the air, etc., is all the same.
8 AHC	V/P	My vocal technique is the same.
9 JM	V/P	I have to continually check my posture and neck position when I am sitting and playing. I sing with less vocal concerns with technique if someone is playing for me.
10 LL	V/P	I really don't have a different technique. I work them out separately for independence and then put them together and work through problematic areas.
11 AC	V/P	My vocal technique when playing for myself is so relaxed and easy, I almost never experience tension. When I'm standing and singing, I can over-sing or try too hard to do something "cool."
12 JMc	P/V	I just have more energy to focus on it when I'm singing with someone else. When I'm singing/playing my singing has to be more intuitive because I have less energy to devote to vocal technique. It's easier when I'm standing to play/sing, actually, to have the core support for good vocal technique.
13 APa	P/V	Good technique is universal, I feel. The primary shift for me in technique is sitting down vs. standing up. I have to monitor full-body tension more when I'm playing than when I'm not.
14 DD	P/V	I only sing when I accompany myself at a gig.

15 BAP	P/V	When playing for myself, I am mostly concerned about intonation and ideas (language). When accompanied by another pianist, I am more stiff or prone to do exactly what was rehearsed for fear of them not being able to follow me.
16 KH	V/P	I have much more freedom when someone else is playing for me. And I have to focus more on 'singing well' when playing because there are so many things going on in my mind, that sometimes technique suffers. But again, this gets easier with time.
17 EH	V/P	Not a significant difference between the two options for me.
18 DDR	P/V	There is no difference.
19 RE	V/P	I am more adventurous when accompanied by another pianist. Vocal technique is secure, so it is the same regardless.

Question 17: Describe your approach to lyric interpretation (phrasing, pitch and rhythmic choices, syllabic stress, etc.) when self-accompanying vs. when accompanied by another pianist.

Respondent	P/V or V/P	Response
1 CS	P/V	I really don't think about it when I'm playing. When only singing, I try ideas more, rhythmically, phrase choice, and melodically.
2 JP	V/P	...I find myself digging into the time/groove harder when I am playing and I find myself being more experimental and playing more of antagonistic role when I am just singing. But, this changes when I am doing an arrangement vs. a jam tune more than anything. I tend to stay more "on the page" for arrangements and originals. Although this leads me to the realization that when I play my originals or arrangements I feel more confident at the piano because I can lead the voice of my creation more easily...
3 MW	P/V	Again, I am more free to be fully expressive when accompanied by another pianist. But: there are certainly some advantages to be at the piano myself, I can dictate reharmonization, rhythmic kicks, and ARRANGEMENT aspects (like key changes) at the piano and easily follow with my voice.
4 AN	P/V	N/A
5 KS	P/V	Again, I try to be the same singer in either circumstance.
6 APo	P/V	When I am accompanied by another pianist, I find it much easier to lay back and make interesting phrasing choices.
7 KR	V/P	My approach is the same, however I don't know that it all shakes out the same. I think I feel freer when I'm not playing just because I'm not as confident in my piano playing as I am in my singing. But the approach is the same...sometimes I think I have more choices when I'm playing, but again, the type of material and how internalized it is makes a huge difference for us all, yes?
8 AHC	V/P	I have more breath control when I accompany myself. But a pianist offers fresh perspectives to play off of. I am a lyrics-first singer in both cases.

9 JM	V/P	When I play for myself, it is easier to create momentum and timing for phrases. With an accompanist, I hope to have the best playing for me and know that they are creating that timing with me. Alone--I am left to myself and my ideas. I enjoy having an accompanist that is creative so that we can have the synergy of two creative minds inspiring each other.
10 LL	V/P	Singing with a strong pianist allows me much more freedom than accompanying myself. They will have more harmonic and rhythmic security and the surprise they give makes me react more in the moment. I'm limited to my vocabulary and harmonic pallet when I play for myself.
11 AC	V/P	I feel like I'm just talking to people when I sing and play. When I just sing, it might be more interesting singing, and maybe even more beautiful, but it's not more compelling or heartfelt.
12 JMc	P/V	I can get into it a little bit more when accompanied by someone else, although, when I'm accompanied by someone else, it's usually a guitarist. When playing solo, I often "trade phrases with myself, filling in the spaces when I'm not singing with rhythmic figures or piano fills.
13 APa	P/V	For me, the piano is the soft pillow for the voice to land on. It's the support system. But it can also respond to, answer, and reinforce the voice. I like the freedom of making different choices with lyric interpretation from performance to performance if I do choose, and it's ideal when the piano accompaniment can serve these choices. When I play for myself, I can always serve those choices. But another accompanist who is on the same wavelength can also serve those choices. It depends on the player. But I always feel most free when I can accompany myself.
14 DD	P/V	The meaning of the lyrics is #1 - a singer is telling a story. I also think of the lyrics when playing solo piano during a GAS tune.
15 BAP	P/V	I am more experimental when performing for myself. I take that time to work out new techniques, while I stick to the book when accompanied.
16 KH	V/P	I am not able to be as expressive with the lyric when playing and singing, but I can often be more rhythmic between my hands and my voice.
17 EH	V/P	It is sometimes difficult to reach the same level of lyric interpretation and thoughtfulness when I am playing for myself compared to when I am solely singing. However, I think my pitch is improved when I accompany myself especially when improvising because I can make chord voicings and other melodic choices on piano that match with my vocal improvisation.
18 DDR	P/V	I have more freedom when I accompany myself as I know what I will play for my singing, so the phrasing, choice of improvised melody notes, etc., are instantaneous, but when accompanied by another pianist, my singing and musical approach can be wider or more explorative as I am relying on someone else to provide the harmonic and rhythmic aspects of the music. I love singing with other pianists as it does take me out of 'my element' and stretches my boundaries a bit more.

19 RE	V/P	I know exactly what my phrasing will be, so I have total freedom to pause and push and pull the time. Particularly when it comes to pausing, it is freeing.
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Question 18: Describe your approach to vocal improvisation while self-accompanying vs. when accompanied by another pianist.

Respondent	P/V or V/P	Comments
1 CS	P/V	I often scat and play my scat improv when playing. It's more difficult to focus on pitch when playing. When singing w accompaniment, I think about my pitch and again I experiment more with ideas.
2 JP	V/P	I don't like to improvise on the piano but I feel so much better when I sing along with piano improv as opposed to just taking a piano solo. I much prefer to improvise while not doing both. I am much more interactive with my improv when I am just singing. I think that I make the changes better when I am playing and singing because there is a practiced connection to the harmony and voicing of the chords.
3 MW	P/V	I feel much more free in general with accompanied by another pianist. The main reason may be that there is more adventure: I don't know what's coming next!
5 KS	P/V	I feel that my phrasing and creativity are not as free when I'm accompanying myself. I rely more on tried and true improvisatory techniques that I know work. I'm constantly trying to improve this.
6 APa	P/V	I prefer vocal improvisation when accompanied by another pianist, and I prefer to solo on piano when taking a solo as a singer/player. I think I can create more of a contrast in my performances that way.
7 KR	V/P	Approach is the same whether playing or being accompanied. Again, depends on the material and the tempo of the tune etc...but the approach is the same. I approach the tune with the same intention to deliver a melodic 'story' through vocal improvisation. There are some things that can assist if you're playing for yourself though. Leaning into chords or changes that perhaps are a little more difficult to hear - i.e. non-functional harmony, can be a little easier when my hands are also on the piano.
8 AHC	V/P	It can be more freeing not to play for myself when I am scatting if I have a great jazz pianist. But if I am making up a song, I prefer playing for myself as I have greater freedom.
9 JM	V/P	The fun thing about vocal soloing while self-accompanying is that you become the whole band with one mind. I can create rhythmic patterns that I like to solo over and create tension and release patterns that I know will work. With an accompanist--- I like to spend time playing together and get to know each other's patterns and creative language.
10 LL	V/P	It's easy to see the harmony when I play, I can use the piano to help guide my ears and when I play with others, I am totally relying on my ears.

11 AC	V/P	I hardly ever scat sing when I'm at the piano. Sometimes I sing along with my piano solos.
12 JMc	P/V	I'm much more likely to take a scat solo when I'm not playing piano, but I sometimes improvise a vocal solo while accompanying myself.
13 APo	P/V	It is much easier to improvise when accompanied by another pianist.
14 DD	P/V	I only self-accompany, and scat sing along with my improvised piano pitches (like George Benson).
15 BAP	P/V	I rely on various influences in both situations.
16 KH	V/P	I use the piano to help me stay in the changes. As a practice and in performance, I often sing and play while improvising. But if someone else is playing, I'm thinking less about pianistic lines and more about reacting to what is going on around me, listening/playing off things happening around me.
17 EH	V/P	Occasionally, when I accompany myself, I will sing and play the same melodic line as I improvise to add interest, something that is obviously not accessible when being accompanied by another pianist.
18 DDR	P/V	I have more freedom when I accompany myself as I know what I will play for my singing, so the phrasing, choice of improvised melody notes, etc. are instantaneous, but when accompanied by another pianist my singing, my musical approach can be wider or more explorative as I am relying on someone else to provide the harmonic and rhythmic aspects of the music. I love singing with other pianists as it does take me out of 'my element' and I stretch my boundaries a bit more.
19 RE	V/P	It is largely the same, but obviously, when I'm playing I can give myself the exact space or fullness of chords that I need.

Question 19: Describe your approach to connecting with an audience as a vocalist from behind the piano vs. when accompanied by another pianist and standing stage center.

Respondent	P/V or V/P	Comments
1 CS	P/V	I feel separated from the audience when I'm playing piano. I definitely feel more connected when I'm not playing.
2 JP	V/P	It is so much harder for me to connect with the audience from behind the piano. Unless it is a ballad. Then I feel like there is some sort of unspoken permission to go inside myself and draw people in instead of reaching out to them. I would have to be very comfortable and probably playing my own tunes to ever sing and play a lot in a concert setting. When it is background I let what happens, happen...
3 MW	P/V	I think it can be about equal - both can be equally communicative.
5 KS	P/V	I have to make a more concerted effort to make connections with the audience when I'm playing and singing. I try and intentionally look at them more, which is difficult because sometimes it requires me to turn at a weird angle, which effects my piano technique/comfort.

6 APo	P/V	I feel profoundly more myself when behind a piano, for many reasons. Maybe there is some security in the protective barrier of the piano. But I think it's really that the freedom and ease I feel while at the piano allows me the comfort to let go and be vulnerable for my audience. In turn, I am more able to make them feel at ease.
7 KR	V/P	Sitting at the piano generally means I need to work a little harder at connecting with the audience. I almost feel that I am more connected to the rhythm section when I'm playing and singing than when I'm only singing. The placement of the piano has everything to do with eye contact as well. The gig where the piano faces the wrong way, or is just turned ever so slightly too far away from the sight line to the audience can make a difference. I do think that sitting down creates a more relaxed feel to the audience as well. I generally tend to talk to the audience more when I'm sitting down. I have to be a bit more conscious about the audience connection when I'm standing and only singing.
8 AHC	V/P	My connection with the audience is always high regardless. There is an intimacy created when it's just me and the audience. But when I have more mobility standing up, I can move around and relate to my audience with more physical expressiveness.
9 JM	V/P	I find myself doing more song set up with stories to engage the audience to pay attention to the song- I find it much easier to engage an audience when I am not playing.
10 LL	V/P	I am limited physically when behind a piano. Eye contact is more difficult when you play for yourself. I can use the stage and interact more with the audience when I can stand. I can use my hands to help convey the story as well.
11 AC	V/P	It's so much easier to connect to the audience from behind the piano. I feel like I'm a bus driver, and I'm like 'hey, welcome aboard! Let's go somewhere!' When I stand up and sing I feel a pressure to entertain and 'show' I'm good. I always feel respected when I'm at the piano and that makes me a better entertainer.
12 JMc	P/V	It's not very different, aside from my visual focus being sometimes on the piano while I'm accompanying myself.
13 APa	P/V	Audiences tend to respond more when I am singing and standing stage center.
14 DD	P/V	Never have stood stage center.
15 BAP	P/V	While it is easier to emote and look at the audience when accompanied, I feel the most "at home" and my authentic self when behind the piano.
16 KH	V/P	I'm more comfortable when I'm behind the piano because I feel like I have a place to be. When I'm standing in front, I can be comfortable, but I mostly don't like being the full center of attention. And when standing there, I feel like I am the full center of attention.

17 EH	V/P	I think it takes more work to connect to an audience when you are behind a piano or keyboard because there is a physical barrier in between you and the people you are trying to connect with but this just means I typically put more conscious emphasis on the connection when I am behind the piano.
18 DDR	P/V	I feel I have the same connection with an audience whether I am sitting behind the piano and singing or standing and singing, but I know for a fact that an audience can feel more connected, in general, to someone who stands and sings. I feel it took me some years to be able to connect from behind the piano, but at this point, it doesn't matter which I am doing.
19 RE	V/P	It is FAR harder to connect with an audience when I'm behind the piano. My mind is working twice as hard, and I have to look at the piano at times. When I'm really trying to play well, I have to concentrate more, and that makes it hard to look at the audience and have a "performance face" on. Also, just having something in between you and the audience is difficult. And if I'm with a trio, the piano is usually at an angle such that I have to turn to the side to look at the audience, which makes the microphone situation more difficult - and the playing situation as well. This is the BIGGEST problem by far that I have with self-accompaniment.

Respondent	P/V or V/P	Easier from piano	Easier with accompanist	The same	Not sure or N/A
1 CS	P/V		X		
2 JP	V/P		X		
3 MW	P/V			X	
4 AN	P/V				X
5 KS	P/V		X		
6 APo	P/V		X		
7 KR	V/P	X			
8 AHC	V/P		X		
9 JM	V/P		X		
10 LL	V/P		X		
11 AC	V/P	X			
12 JMc	P/V			X	
13 APa	P/V	X			
14 DD	P/V				X
15 BAP	P/V	X			
16 KH	V/P				X
17 EH	V/P		X		
18 DDR	P/V			X	
19 RE	V/P		X		



Question 20: How often do you perform completely memorized while singing/playing? What is/are the reason(s) you choose to do one or the other?

Respondent	P/V or V/P	Response
1 CS	P/V	It depends and the venue and the set list. Casuals, memorized mostly, concerts, with music.
2 JP	V/P	I am not a good enough pianist or rather have now worked to memorize my tunes in this way. It is strange though, after looking at the lead sheets for so many years I can "see" the chords and keys in my head but I don't have fluidity and trust in my playing to leave the music, even if I don't end up really looking at it. I am nearly always memorized when I am singing.
3 MW	P/V	I perform memorized all the time, unless playing a Broadway type of show or something I need to read. All jazz is memorized in my world.
4 AN	P/V	Almost always. I can't be free to live in the moment if I'm reading.
5 KS	P/V	Fairly often. I have so much more freedom on both instruments when performing memorized.
6 APo	P/V	I try to perform everything memorized so I'm not distracted by sheet music.
7 KR	V/P	I try to be memorized as much as possible. I just feel like I'm able to convey and enjoy more, connect to the audience more, play better, sing better, be more relaxed and take more chances in the music more when I'm memorized.
8 AHC	V/P	Almost always completely memorized unless I am doing a brand new or very difficult song. It's easier to use music when I play.
9 JM	V/P	I have a terrible memory! I have a few songs that I play from heart - but I like to have chords in front of me. Serious lack of estrogen issues as I get older and I do not memorize piano as well as I can singing.
10 LL	V/P	Since I don't do a lot of solo gigs, I would use chord changes or a lead sheet more often than not. Mostly for memorization lapses.
11 AC	V/P	I perform about 80% from memory, and try to memorize new material as quickly as possible. I only look at music if I have to, to do a new song.
12 JMc	P/V	I rarely read charts while I'm playing and singing. I find that I'd rather memorize everything, since I'm already juggling two instruments. Reading music adds an extra element.
13 APa	P/V	Unless I'm learning new tunes at a casual gig, I always perform memorized. There is so much more freedom to let go, interact, and emote. The less I'm thinking about written notes or lyrics, the better.
14 DD	P/V	Memorized is best (close my eyes sometimes) but when unsure the music will be there so I don't forget the lyrics...
15 BAP	P/V	Most of my sets are memorized. If not, it is more often the lyrics that I have to look up. I typically have to look up progressions more for others during shows than for myself.

16 KH	V/P	I mostly have my book memorized, so more than 80% of the time, I'm not looking at a book. But at a jam session, I read. If I'm reading, then there's just one more thing to think about and that takes away from being expressive. So, I'd rather have it memorized.
17 EH	V/P	I rarely perform completely memorized while singing and playing. I pretty much only perform memorized when the event is professional enough that it calls for that.
18 DDR	P/V	I would say I memorize about 60-90% of most of my performance tunes, but as I am the singer and leader of most situations, I keep music on the bandstand for various reasons that that entails.
19 RE	V/P	Maybe 25% of the time. I prefer to have charts when I'm self-accompanying because it allows me to reserve all the brainpower I have for smiling and connecting with the crowd.

Question 21: Which do you prefer: to accompany yourself while singing, or being accompanied by another pianist while singing? Why/why not?

Respondent	P/V or V/P	Another pianist is more freeing	Self-Accompanying is more freeing	Same	Varies	N/A
1 CS	P/V	X				
2 JP	V/P				X	
3 MW	P/V	X				
4 AN	P/V					X
5 KS	P/V			X		
6 APa	P/V		X			
7 KR	V/P			X		
8 AHC	V/P				X	
9 JM	V/P				X	
10 LL	V/P	X				
11 AC	V/P	X				
12 JMc	P/V	X				
13 APo	P/V	X				
14 DD	P/V			X		
15 BAP	P/V		X			
16 KH	V/P	X				
17 EH	V/P	X				
18 DDR	P/V				X	
19 RE	V/P		X			

Respondent	P/V or V/P	Comments
1 CS	P/V	I like both, but if I have a talented pianist or guitarist I prefer to just sing.
2 JP	V/P	There is too big of a skill level difference between the two for me. If I am playing a solo gig I have no problems playing for myself. But playing with a trio is a whole level of knowledge and concentration.
5 KS	P/V	I generally prefer to sing without playing at the same time. As previously mentioned, I am more free as an improviser, and am able to connect to the audience more easily. Also, I just have more fun when playing one instrument at a time. (I would say that my gigging time is split pretty evenly between gigs with both at the same time, gigs just singing, and gigs just playing piano.
6 APa	P/V	I prefer to accompany myself because I know exactly how to serve my vocal performance. I feel way more relaxed and free. It's all about comfort and freedom for me.
8 AHC	V/P	I am a good, not great pianist. I love when the talents are aligned and inspiring each other.
14 DD	P/V	Accompany myself only because I feel I am a pianist first and foremost.
16 KH	V/P	I appreciate both for different things. If I really love the pianist, and I can trust them, then its' so easy. But for my original material, I write both melody and changes together, so I get used to hearing things the way I wrote them.
17 EH	V/P	I prefer to be accompanied by another pianist as I sing because then I can put all of my focus on my primary instrument.
18 DDR	P/V	Both.

Question 22: What percentage of your pianistic skill set was self-taught?

Respondent	P/V or V/P	Percentage	Comments
1 CS	P/V	50%	
2 JP	V/P	90%	I took 4 years of elementary school lessons, keylab classes in college and then the 2 years of jazz piano lessons where I learned some basic voicings but most of it was Jazz Theory centered more than performance focus. So, I am mostly self-taught!
3 MW	P/V	75%	
4 AN	P/V	30%	
5 KS	P/V	20%	

6 APa	P/V	10%	Very little - I took a ton of lessons.
7 KR	V/P	80%	
8 AHC	V/P	90%	Most of it. I am an ear girl.
9 JM	V/P	40%	
10 LL	V/P	50%	
11 AC	V/P	40%	
12 JMc	P/V	20%	I've had a lot of great teachers who helped give me the skills to continue learning while not taking lessons. A number is a little contrived, but maybe 20%.
13 APo	P/V	10%	Not much-maybe my harmonic sense.
14 DD	P/V	50%	Formal lessons from age 9 up through my master's degree in classical piano (My dad was a professional pianist who also loved jazz and one of my teachers) plus one year of private jazz piano lessons. The rest of the time I learned on the job and working out with band members.
15 BAP	P/V	25%	Not much...20-30%? And that may be pushing it. I like to think that from an early age, I enjoyed improvising.
16 KH	V/P	10%	Very little. I learned to play in an institutional setting. My playing and writing style, I suppose is mine.
17 EH	V/P	25%	
18 DDR	P/V	50%	
19 RE	V/P	90%	

Question 23: What percentage of your vocal skill set was self-taught?

Respondent	P/V or V/P	Percentage	Comments
1 CS	P/V	80%	
2 JP	V/P	n/a	I didn't start lessons until college but did a good amount of study. Having taught full time for so long I think it is safe to say that my teaching time also counts as vocal study. A Vocal teacher is never done learning about another trick, or method to teach our elusive unicorn instrument.
3 MW	P/V	60%	
4 AN	P/V	80%	
5 KS	P/V	95%	
6 APa	P/V	50%	
7 KR	V/P	35%	
8 AHC	V/P	90%	

9 JM	V/P	50%	
10 LL	V/P	75%	
11 AC	V/P	60%	
12 JMc	P/V	80%	Hard to say. I'll venture a guess at 80%
13 APo	P/V	95%	Almost all of it. I have had about six months of jazz voice lessons.
14 DD	P/V	80%	One year of private lessons, (My husband is a voice teacher, so I overheard him but could not 'study' from him - too many grimaces from him and unwanted 'advice' - ha-ha. But as an accompanist, overheard him teaching singers and vocal groups! So, 80% self-taught vocally.
15 BAP	P/V	70%	I did not receive formal vocal training (outside of church) until middle school, with 4th grade being the introduction to vocal training.
16 KH	V/P	n/a	In the beginning, I always sang in church, HS, but when I went to college, I started taking lessons.
17 EH	V/P	13%	
18 DDR	P/V	50%	
19 RE	V/P	90%	Most of it.

Question 24: Are you aware of any instructional materials tailored towards pianists who sing? If so, which ones would you recommend and why?

Respondent	P/V or V/P	Response
1 CS	P/V	A book by Michele Weir. I haven't seen a physical copy.
2 JP	V/P	I think that Matt Falker and Michelle Weir's books are the best. They provide practical, well laid out information that feels immediately relevant to the students.
3 MW	P/V	I think there is one or two books out, but I don't know them.
4 AN	P/V	No, I don't think so
5 KS	P/V	I'm not aware of any
6 APa	P/V	I'm not! I wonder what that would be like... formal piano/singing instruction. It's weird to think about! So much of what we do we just...do.
7 KR	V/P	I don't think so...
8 AHC	V/P	No- would love to see it if it exists!
9 JM	V/P	n/c
10 LL	V/P	Mostly for singers who want to learn piano voicings etc. I am not aware of books that help pianists that sing.
11 AC	V/P	no
12 JMc	P/V	I'm not aware of any.

13 APo	P/V	I am not!
14 DD	P/V	No, I am not aware. But I do teach my piano students how to accompany themselves and others who sing. I maybe touch on that in my books.
15 BAP	P/V	I am not currently aware, but if you know some, please pass along the information! I guess my suggestion would be You Tube?
16 KH	V/P	Records! that's it, that's all I know...
17 EH	V/P	Not for both of them together.
18 DDR	P/V	Don't know of any, actually.
19 RE	V/P	Not really. Michele Weir has the jazz piano handbook, but that is remedial, geared towards singers who want to start playing changes.

Question 25: Describe how being a pianist has given you an advantage as a vocalist.

Respondent	P/V or V/P	Comments
1 CS	P/V	I can follow chord changes very easily. I can book more gigs as a single and get paid more.
2 JP	V/P	The greatest advantages for me are the understanding of theory and its application to my arranging and song writing. In the bigger sense I am a much better musical director because I can analyze scores more quickly etc. as a result of my piano study.
3 MW	P/V	Harmonic knowledge very much helps in vocalist ear development. Also having a background as pianist in a rhythm section has very much helped me to tune in to sense of time and groove.
4 AN	P/V	I sing through the chord changes like an instrumentalist in many ways. I can hear more chromaticism and complexities than other singers, I think.
5 KS	P/V	So many things! First, it allows me to practice by myself without needing a play along or other people to play with (not that those are bad resources to use, but most of the time, we are all practicing alone.) My understanding of harmony is much deeper - I can't even imagine being a singer who doesn't know how to play some decent voicings. I would feel crippled. It also is a huge aid with arranging and composing. I'm a better educator, and I get way more gigs because of it.
6 APa	P/V	Oh, my. It has helped in every way. Ear training came much more easily. Reading, sight-singing, and learning written parts are a breeze. I can be my own rehearsal accompanist. I am able to sustain myself gigging as a professional musician in a major music city because I can accompany myself.
7 KR	V/P	I don't know if it's an advantage, but my understanding, comfort level and capability in the area of improvisation is assisted by my understanding of harmony through the piano.

8 AHC	V/P	When you are self-sufficient you can work anywhere and save money. Very helpful starting out. People take you more seriously when you are a complete musician.
9 JM	V/P	Piano skills have been crucial to my ability to earn a living. I am a great sight-reader. It gives me an edge as a studio session singer. I can be a musical director. I can write music. I can arrange music. I can accompany vocalists. I can play for my students when I am teaching. Piano skills give me the knowledge to make fresh creative ideas that work. I would not have been able to make a living for the past 40 years without my piano chops.
10 LL	V/P	It's definitely an advantage in learning harmony, helping with pitch, writing and arranging, directing ensembles, playing for students, learning your own music, and demonstrating voicings you may want played for you by other pianists.
11 AC	V/P	I make about 70% of my income from playing and singing. I don't think a lot of those opportunities would have been available to me if I didn't play. Teaching- being able to accompany, being a church music director, playing on my own gigs.
12 JMc	P/V	Piano skills give me the ability to arrange my own music All the theory-associated piano gives me the vocabulary to communicate clearly with my band mates. I can have as much control over the music as I want.
13 APo	P/V	I am more comfortable soloing as a vocalist and taking harmonic liberties.
14 DD	P/V	Where do I begin? First of all, you can help yourself find your pitch! Know how to voice chords to help your voice sound better. And know where to fill (because you need to breathe now and then.
15 BAP	P/V	It is easier to practice when you can play for yourself. You also have a stronger sense of ear training.
16 KH	V/P	I'm immediately in a place of higher esteem because of my skills at the piano. I can write my own material. I don't need a band. I'm more in tune and my improv lines come more from the keyboard. I can lead other singers with ease.
17 EH	V/P	I have been able to start my own band and get a larger cut of the money because I don't need to hire a person to play chords. It has also given me an advantage in learning music theory because piano provides a good visual for concepts that are otherwise abstract on voice.
18 DDR	P/V	I couldn't imagine being a vocalist without having knowledge of the piano as it is all about the music, when it really comes down to things.

19 RE	V/P	It enables me to know the changes inside and out, write my own arrangements, compose my own songs, demonstrate feel and line to my pianist, run a rehearsal without a pianist, perform as a solo artist, teach privately without needing an accompanist, learn new tunes by myself easily, play my students' compositions and arrangements in their lesson and coach them on reharmonizations and voicings, lead a quartet for the price of a trio, and easily share music with family and friends at parties and gatherings when they ask me to (which, honestly, is kind of important for a musician - people ask ALL the time, and if you can't self-accompany, it's a drag).
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Question 26: Describe how being a pianist has been challenging as a vocalist.

Respondent	P/V or V/P	Comments
1 CS	P/V	I'm not able to fully concentrate on my singing. I'm less likely to engage the audience.
2 JP	V/P	I think it sometimes gets in my way in that it becomes a crutch for me. I can lean on it almost too much when learning a new tune or when preparing for a performance. I get used to hearing things how I would play them and lose some of the open mindedness I felt I had when I was younger. But one could argue that this is also artistry developing; my personal musical voice becoming louder in general.
3 MW	P/V	Well, it can be a bit distracting to sing and play. The biggest challenge for me is just playing the piano a just EXACTLY the right volume to sound good but not be too loud while singing. Then when focusing on that, I lose sight a little of the emotional expression of the singing.
4 AN	P/V	I only think it's helped me.
5 KS	P/V	I have struggled with what I call my "dual musical personalities." I live both sides of the coin - sometimes I'm the singer in the band, sometimes I'm the sideman on piano. I am treated very differently by other band members depending on which role I'm assuming. I used to worry about needing to identify as one more than the other and be "a pianist who sings," or "a singer who plays piano." I've finally accepted that I am a pianist, and a singer, and sometimes I do both at the same time.
6 APa	P/V	The only challenge was when I first began sight singing in college, I assumed it would be immediately easy. It took work, but now it's very easy.
7 KR	V/P	Jazz piano isn't my first instrument and I don't have the same level of skill in my playing as I do in my singing.
8 AHC	V/P	Sometimes you have to deal with the "chick singer" syndrome.
9 JM	V/P	No challenges that I can think of.
10 LL	V/P	The actual tactile and muscle conditioning takes a long time to develop and when you spend more time singing, finding time to practice just the piano is challenging.
11 AC	V/P	It's a lot to concentrate on. If I didn't have to practice piano, I could probably spend a lot of that time doing other work, repertoire building, getting gigs etc.



12 JMc	P/V	People sometimes think I have to do both or I will somehow be offended. I'm happy to work as one or the other or both! Branding can sometimes be challenging when I'm seen as a "sideman" versus a "front person."
13 APo	P/V	I haven't had as much time to focus on my vocal technique.
14 DD	P/V	Being a jazz pianist mostly enhances things - except when I improvise a long phrase on the piano I need to remember to breathe in the right places to sing
15 BAP	P/V	It is easy to hide behind your own playing/ what you're used to doing.
16 KH	V/P	Learning at a later age was a struggle and it was hard on my self-esteem. I have to focus more on using good technique because it goes out the window sometimes when I'm doing both.
17 EH	V/P	It was difficult, at first, to balance the development of both of the instruments and it continues to be challenging to dedicate practice time to both.
18 DDR	P/V	Couldn't say.
19 RE	V/P	I have two things to have to work on. Hard to balance the time/brain power between the two in both practice and performance.

Question 27: Describe how being a vocalist has given you an advantage as a pianist.

Respondent	P/V or V/P	Comments
1 CS	P/V	Accompanying vocalists has become my specialty.
2 JP	V/P	While I am not the best technical player by any means, but my singing allows me to be a better accompanist. I am sometimes told by other singers that they prefer my playing over real jazz pianists because I can anticipate and follow in a way someone who doesn't sing hasn't developed yet. It has certainly helped steer my choices of people I want to play with instrumentally. I really need to play with people who are active listeners. Because a singer literally can't perform without their ears I think we "hear" differently sometimes. Not in a harmonic way, but almost a sixth sense kind of way, we can hear out front as a person in the room. We hear the whole "mix".
3 MW	P/V	It's wonderful to hear something in your inner ear, then be able to play it on the piano. It is super helpful for pianistic artistry to have that background as a singer. Makes the piano playing much more lyric and communicative in my opinion.
4 AN	P/V	I get more gigs because people like having a singer in their venues often
5 KS	P/V	My lyrical interpretation and attention to the message of the music is much deeper. Also, my phrasing sensibility comes completely from my singer self.
6 APa	P/V	I understand the emotional struggles that singers go through, so I can be much more supportive of my colleagues. I also think singers don't receive the multi-faceted education instrumentalists receive, so I feel I'm more patient and helpful as a result. I can navigate the intricacies in communication between both worlds. Notation differences are remedied easier because I both sing and play.

7 KR	V/P	I think I approach music so much more from a lyric/story standpoint that it comes through in the way I comp and play various types of tunes. The lyric ALWAYS wins. To me, that's an advantage. I don't know that all feel that way...
8 AHC	V/P	I can reach people's hearts on a profound level.
9 JM	V/P	In all the ways I listed above in #25
10 LL	V/P	Singing teaches you how to tell a story and phrase. Knowing the lyrics and melody to a tune helps you accompany. Learning how to voice around the melody and play between the phrases, leaving space.
11 AC	V/P	LOL, nobody would want to play with such a mediocre pianist, but because I'm a good singer, I get to play with top bassists and other sidemen.
12 JMc	P/V	I love accompanying other vocalists! I get hired to play with singers a lot because I have a singer's ear for phrasing.
13 APo	P/V	I can think of melodic lines on the piano in terms of how I would phrase them vocally.
14 DD	P/V	Thinking of the words to a tune helps your melodic phrasing, and helps a musician keep their place during a solo. However, I spent 6 years accompanying a female singer 3-6 times a week - I learned lyrics so well when she had too much to drink and would look at me I could coach her on the words!
15 BAP	P/V	I can practice away from the piano and work out progressions that I may not have been as adept to if I only played piano.
16 KH	V/P	see 26
17 EH	V/P	Being a vocalist allows me to play more expressively on piano and be more purposeful in my improvisation. Often, instrumentalists and specifically pianists will forget to leave room for their solo to breathe but because I am a vocalist I put more of a focus on this.
18 DDR	P/V	Not sure.
19 RE	V/P	It has helped me know how much to play, when to rest, when to support... It has helped me appreciate the beauty of the soft pedal. It has helped me learn a bunch of tunes on piano, and being a vocalist trained me to have a better ear, which comes in handy in various ways when playing piano.

Question 28: Describe how being a vocalist has been challenging as a pianist.

Respondent	P/V or V/P	Comments
1 CS	P/V	I don't give as much time to piano technique as I should
2 JP	V/P	Mostly just in that people assume you can't play or that you don't know what are talking about because you are a "singer".
3 MW	P/V	I don't exactly understand this question
4 AN	P/V	I think it only helps me to be more lyrical as a pianist

5 KS	P/V	I often get pigeonholed as someone who does both, which is sometimes gimmicky. I find myself being compared to other pianist/singers, just because we play the same instruments. (i.e.: people used to say all the time that I sounded just like Diana Krall, but I really don't sound like her at all. They were just making the instrument connection.) People don't take me as seriously as a pianist. I've struggled with the fact that audiences identify more strongly with vocalists. For example, I used to play a weekly gig at a martini bar. It was a saxophone quartet and I was the pianist, but each gig I would sing maybe one or two songs each set (three sets a night.) So, I'd be working my butt off on the piano all night long - giving my everything - and then I would sing one song (not giving as much effort because it's more easy for me.) At set break, or at the end of the night, people would come up (including other musicians) praising my singing and saying what a great voice I have, and mention nothing about my piano playing. This hurt my feelings time and time again and made me wish I didn't do both at the same time. This was a big struggle for a long time, but I'm in a healthier mind space about it now.
6 APa	P/V	n/a
7 KR	V/P	Jazz piano isn't my first instrument and therefore I didn't dedicate the same amount of time early on listening to pianists, shedding voicings and practicing soloing as I did for the vocalist 'side' of me.
8 AHC	V/P	I would have developed my piano skills more thoroughly if I didn't have singing to fall back on.
9 JM	V/P	I don't play every note that is written and so when I accompany people that sing classical music, I am not as proficient. I need to practice those pieces.
10 LL	V/P	Mostly, having the time to concentrate on practicing just the piano when not singing.
11 AC	V/P	I don't consider myself a pianist. I'm a vocalist who plays piano.
12 JMc	P/V	n/a
13 APo	P/V	It is hard to maintain good intonation while I comp for myself.
14 DD	P/V	People expect a female pianist to sing. Sometimes I will sing only 2 tunes a set and people ignore my piano solos but comment only on my singing. Average people also expect singers to know how to sing tunes if they have heard them once (but assume you don't need to practice your singing).
15 BAP	P/V	Soloing can become a bit one-dimensional.
16 KH	V/P	I don't practice singing nearly as much as I practice piano so sometimes that instrument suffers. I take my voice for granted too. I assume it will always be there, when it does actually need more care. Other singers who focus only on singing are much better singers than I.
17 EH	V/P	Sometimes voicing chords that stay out of the way of the vocal line is challenging.
18 DDR	P/V	Not sure.

19 RE	V/P	Again, the balance between the two, both in practice and performance. Also, as a vocalist, I'm less inclined to be "chopsy," but I think there are times where that is necessary. And, since I was a professional vocalist first, my improvisation tends to be "singy" - as in, improvisation I would sing. But again, singers don't improvise with as much range, fast line, or chromaticism, so that has been a challenge to separate myself from my singer instincts with regard to improvisation.
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Question 29: How much did you practice singing early in your career? Piano?

Respondent	P/V or V/P	Singing	Piano
1 CS	P/V	Singing, very little.	piano 1-2 hours a day
2 JP	V/P	When I was younger I really played for fun and did a lot of improvisation, not in a jazz sense, just in a creative way. I thought that I wanted to score movies for a long time. I practiced my saxophone the most until I went to college. And it was because I literally couldn't participate if I didn't!	
3 MW	P/V	Singing, not much, but I did it all the time for fun.	Piano, I had some years of practicing several hours a day.
4 AN	P/V	An hour a day	
5 KS	P/V	Singing I didn't really practice much, just did it all the time. It was part of life growing up with my family, and everyone was just always singing.	Piano - I would practice 30-90 minutes a day (a lot of that time wasn't necessarily practicing my assigned music. Usually just messing around.)
6 APa	P/V	I practiced both more than I performed when I first entered the professional world.	
7 KR	V/P	Less voice than piano. Piano doesn't come easy to me. It never did. Voice, after I gained some understanding of technique and my instrument began to mature, was much more natural.	
8 AHC	V/P	Singing practiced a lot.	Piano not as much.

9 JM	V/P	I was immersed in music when I was younger. I would take jazz choir, and the regular choir class, piano lessons, voice lessons, 15 hours of dance classes a week, 10-15 hours of rehearsals for my performing group or for the musical. I watched very little TV. (LOL)	
10 LL	V/P	I sang as long as I can remember, I have always sung and for many years as a guitarist as well.	Piano was by ear for a while, then had lessons but still relied on my ear. Jazz piano was later when studying jazz in college.
11 AC	V/P	I've always been a terrible at practicing voice. Luckily, I had a knack and absorbed something in school.	I practiced piano a lot, though it's hard for me to pick things up. I feel like it takes forever to get better at piano.
12 JMc	P/V	Singing - not too much. Maybe a couple hours a week.	Piano - in college I practice anywhere between 2 and 6 hours a day.
13 APo	P/V		I practiced piano almost exclusively.
14 DD	P/V	Singing 30 - 60 minutes.	Piano 2-6 hours a day
15 BAP	P/V	I practiced them both when I wanted or needed to depending on where I was and what was required.	
16 KH	V/P	singing 30-40.	piano 1-3 hrs
17 EH	V/P		Mostly I practiced piano more rigorously in the beginning of my paid career because it needed more work to catch up to where my voice was.
18 DDR	P/V	Singing - about 2 hours a day (about 4 times a week) as I was also performing during my study of the voice, so with practicing on gigs, etc., it's more, for sure.	Piano, I practiced between 3-7 hours per day roughly all the time, besides gigging many times each week.
19 RE	V/P	I practiced singing a lot, and I still do.	I practice piano whenever I can - a lot in the beginning, and a little now. I wish I could do more, but the demands of working make it difficult.

Question 30: How much do you practice now? (voice, piano, or both)

Respondent	P/V or V/P	Comments
1 CS	P/V	Not much
2 JP	V/P	As I eluded to earlier, my practice now due to my personal schedule is more often in an awareness as I am teaching and moving from project to project. I vocalize every day but I really need to get back to some lessons and a routine. I spend the majority of my music time writing and prepping to teach. A different kind of practice than when you are immersed in school, but I see its value in a similar light.
3 MW	P/V	Virtually none as I'm not an active performer.
4 AN	P/V	2 hours a day maybe
5 KS	P/V	Ha-ha! I probably get in a couple of hours a week, if I'm lucky. That's dedicated practice time - and I usually spend more of it at the piano. I work full time and parent full time, so my current situation doesn't allow me to practice nearly as much as I want to.
6 APa	P/V	I focus on vocal growth and healthy habits more, because what I do in my vocal career takes more stamina. But I have a healthy balance of practice and performance on both piano and voice that I feel is a good place for me at this moment in my career. I always feel that push to perfect and tweak both my habits and my skills.
7 KR	V/P	Right now, I'm playing a lot less. So, my practice time now is spent really on voice - learning new material and arranging. I do practice playing piano probably no less than 4 hours a week as I accompany all of my voice students. But that practice isn't drilling scales, or soloing, it's comping and voice leading. Voice - not a lot of practice at this current time for my voice. Due to my latest recording project, which is duo-focused, I tend to focus on singing in the last couple of years.
8 AHC	V/P	I practice singing more as I sing with bands more.
9 JM	V/P	I spend at least 60 hours a week immersed in singing, playing, rehearsing with others and performing.
10 LL	V/P	I play piano at least five days a week when teaching lessons or teaching a jazz vocal ensemble where I do the main accompanying when learning music. I sing almost 5 days a week in demonstrating for my students. When preparing for a show, I'll practice more voice.
11 AC	V/P	Piano - Sometimes 0 hours a week, sometimes about 10 hours per week. I warm up with all my students and have a lot of gigs, which stands in for voice practice.
12 JMc	P/V	I teach and play music all the time. I probably only actually sit down to practice about 5 hours per week now.
13 APo	P/V	I practice piano about 75% of the time.

14 DD	P/V	Hah! Not as much as I'd like. It depends on what gigs I have that week. I also am a mom of 2 (now adult daughters), married to a musician (bassist/singer). We used to be in bands together, but now are doing our own projects mostly. I write music books, teach private lessons, and work as a church keyboardist and sub at various churches too. Some weeks I have 5 gigs (all different: A party. A wedding. A funeral. A restaurant gig. A jazz quartet performance. A concert. An accompanying gig. A rehearsal with a musical partner or 2 or 3). So, when I have gigs to prepare for is when I really practice (maybe 2 hours a day?) It seems that more time is spent shuffling and organizing music than practicing these days...
15 BAP	P/V	Not as much as I did in college; I was in a car accident in 2016 and am still recovering.
16 KH	V/P	piano, an hour probably 5 days a week. voice. I warm up my choir and that is how I practice. OR I sing while I'm playing, to get both at the same time.
17 EH	V/P	Now, I practice voice more intently because I am preparing for college.
18 DDR	P/V	I practice when I can as my life at this point is quite busy with performing and teaching year-round. If there is a project I am working toward I find I practice more and need to practice more on both voice and piano, together and separately.
19 RE	V/P	Voice - I feel that I have to practice "on the job" now, mostly. But I'm aware of technique and strength training at all times. I monitor my strength level and vocalist daily to maintain. Piano, I try to do a couple of practice sessions a week.

Question 31: Is your practicing geared towards specific concepts or goals? Or is the way you practice based on future performance requirements (i.e., a particular arrangement programmed for an upcoming gig requires you to sing and play a particular passage which is not easily sight-readable)?

Respondent	P/V or V/P	Comments
1 CS	P/V	My practice is for upcoming gigs
2 JP	V/P	My singing is normally based on a future performance. My piano is wrapped up in my daydreaming creative time.
3 MW	P/V	Practicing now is only to prepare for any special performances that are coming up.
4 AN	P/V	Mostly gig/project related
5 KS	P/V	I have always used "triage practicing" as my approach. First, I address the music that I am performing soon. If I don't have any upcoming dates that require heavy practicing, I am always trying to learn more tunes, which is a weak area for me.

6 APa	P/V	On both voice and piano, it's a mix of both for me.
7 KR	V/P	I prepare for the gig now. If I'm playing/singing for a guest artist appearance or a club gig, I'm preparing that material for that gig.
8 AHC	V/P	I practice to get to performance level.
9 JM	V/P	I always take a few songs and really pick them apart for a month. I listen to several artist singing and to different arrangements. I transcribe sections of songs. I explore soloing. Re-harm voice leadings. Explore the text as poetry. Explore the text like an actor. I use the Margolis Method (acting methodology) to also explore visceral movement based on text and melodic structure of each phrase. I listen to the physics of the phrases and try to create dramatic timing that feels grounded. I also have upcoming gigs that require me to learn new material. I am always looking for new songs and new ways of covering established songs.
10 LL	V/P	Most of my practice lately is related to a specific performance because of all the various programs and styles I have to cover. I also play all the parts for the jazz vocal ensemble and will spend a lot of time getting the parts under my fingers to help expedite the rehearsal and to learn all the parts that are being sung. Some parts are very difficult to play and I need to rehearse it.
11 AC	V/P	About 50/50.
12 JMc	P/V	Now most of my practicing is geared toward gig preparation, but I find a couple hours per week to devote to conceptual practice and composition.
13 APo	P/V	At the moment, all of my practicing is of my own original music and working out lyrics.
14 DD	P/V	Absolutely.
15 BAP	P/V	It depends on the gig. I rotate between concepts such as fourths and the whole tone scales as well as preparing music for upcoming performances.
16 KH	V/P	depends what's going on. I spend 15 minutes on tech exercises, then I'll play some changes on a tune that I'm trying to work out, then work on memorizing songs from my book. Or a couple of tunes that I know are rusty and need some attention.
17 EH	V/P	I think my practicing is a mix of both. I try to constantly improve my voice chops and technique but occasionally I spend time learning music for one of my ensembles or gigs.
18 DDR	P/V	Same as #31
19 RE	V/P	Vocally, it's typically based on vocal maintenance and performance preparation. My vocal work is challenging, so I feel I am practicing significantly on the job. Piano is goal oriented - scales, left-hand comping, licks over changes, etc.

Question 32: Do you consider yourself a vocalist first, pianist second; or, a pianist first, vocalist second? (Weir and Nolte specified later that they only chose piano because they were forced to choose; DeRose emphatically stated that she felt she was equal parts vocalist and pianist, but for



the purposes of this research I listed her as a P/V due to the fact that piano was her first instrument.)

<b>Respondent</b>	<b>P/V</b>	<b>V/P</b>
1 Christine Salerno (CS)	X	
2 Jennifer Parker (JP)		X
3 Michele Weir (MW)	X	
4 Aimee Nolte (AN)	X	
5 Kate Skinner (KS)	X	
6 Angela Parrish (AP)	X	
7 Kate Reid (KR)		X
8 Ann Hampton Callaway (AHC)		X
9 Jennifer Madsen (JM)		X
10 Lisanne Lyons (LL)		X
11 Alexis Cole (AC)		X
12 Jenna McSwain (JMc)	X	
13 Ariel Pocock (Apo)	X	
14 Debbie Denke (DD)	X	
15 Betty-Alexandria Price (BAP)	X	
16 Kathleen Hollingsworth (KH)		X
17 Emma Hedrick (EH)		X
18 Dena DeRose (DDR)	X	
19 Rosana Eckert (RE)		X

Question 33: If you practiced one or more of the following vocal elements, please comment on how you practiced it:

<b>Vocal Element</b>	<b>Percentage</b>
use of vibrato	65%
use of varied registration and timbre	94%
emphasis of consonants vs. vowels	59%
melodic variation	88%
Rhythmic variation	88%
phrasing choices	100%
articulations	76%
sense of time and groove	94%
text emphasis	59%
eye contact with the audience	76%
use of speech-singing	59%

<b>Respondent</b>	<b>P/V or V/P</b>	<b>Breath Control</b>
1 CS	P/V	Brrr lip buzzes, suck in a straw, long tones

2 JP	V/P	Exercises, applying exercises to the repertoire, later in life it has become more about simply committing to my choices. Practiced or not if I stand behind my choices the breath follows. It is a mind over matter issue these days. Depending on what I am singing I have to almost stop thinking about breath sometimes or I over work it.
5 KS	P/V	I practice yoga regularly, which helps tremendously with breath control.
6 APa	P/V	Lots of private study and technique exercises.
7 KR	V/P	Breath pulses, and also air management as it pertains to resonance.
8 AHC	V/P	Yoga breathing, diaphragm awareness.
9 JM	V/P	I have a series of physical conditioning exercises that I do as well as vocal exercises that I sing. Breath control is also practiced for each phrase that I am learning of a song. My muscles need to learn what is required for each phrase and I have to develop the correct muscle memory to consistently sing each phrase with the correct support and control.
10 LL	V/P	Don't need to do that much at this point.
12 JMc	P/V	Warm ups and repertoire.
13 APo	P/V	Yoga breathing exercises.
14 DD	P/V	Yes, practice where to breathe.
15 BAP	P/V	Diaphragm, long tones.
16 KH	V/P	Consistently singing.
18 DDR	P/V	Specific exercises in breathing (for vocalists, but also Yogic Breathing, etc).
19 RE	V/P	Hissing, Farinelli exercise, straw workouts, trilling, long tones.

<b>Respondent</b>	<b>P/V or V/P</b>	<b>Use of vibrato</b>
2 JP	V/P	This happened naturally to me. I haven't really thought about it much unless I am in a group setting where I need to blend and balance.
5 KS	P/V	In high school, I spent lots of time singing long tones and bringing vibrato in and out. Also, varying the speed of my vibrato.
6 APa	P/V	Rehearsing deliberate choices of straight tone vs. vibrato depending on style
9 JM	V/P	I make decisions about vibrato for each song and end of phrase.
10 LL	V/P	Try to let that come into my voice naturally but sometimes I have to work on the voice spinning more if it is a classical song I am working on.
15 BAP	P/V	More or less in relation to genre or desired effect
16 KH	V/P	I don't practice this
17 EH	V/P	singing notes and warming up with and without vibrato
18 DDR	P/V	Never really practiced it as I had a natural vibrato, but through the Estill method there are exercises that work on one's vibrato that I practiced and have taught for 10 years.

19 RE	V/P	imitation of various speeds/widths, resonance efficiency to free larynx
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Respondent	P/V or V/P	Use of varied timbre/registration
1 CS	P/V	Vocalize on different vowels up and down my range.
2 JP	V/P	This was a big one for me. I never really understood this until I had to start teaching it. The vocal science that is available now makes this a whole new ball game. This is where I spend the most time working my voice as of late, especially as my voice is changing now that I am in my 40's. Vocal exercises are key for me. Also, finding the right key period. Ironically this can be my biggest weakness if I think about it too much.
3 MW	P/V	Targeted exercises.
5 KS	P/V	In high school, I would sing scales up and down over my break and work on having the smoothest transition possible. I wanted my voice to sound the same across my range. As I got older, I began to embrace the different qualities available in the different parts of my range, and usually address these when they come up in a certain tune. (For example, I was asked to sing a song that sat mostly in my head range, and after practicing it in a mixed voice and my true head voice, I chose to mostly use a more breathy sound because I felt it suited the song better. I take it on a case-by-case basis.
6 APa	P/V	Technique exercises for register blending.
7 KR	V/P	Exercises that span from speaking register to head voice, in various placement and amounts of resonance.
8 AHC	V/P	From listening and the desire to express through the colors of timbre, I explore sound.
9 JM	V/P	Always messing with this!
10 LL	V/P	I try to have the text and emotional connection dictate that more organically.
12 JMc	P/V	Applied to warm ups and repertoire.
14 DD	P/V	How to sound good over a break in a phrase
15 BAP	P/V	Varies by genre; works lower range you stretch and improve. Has positive effect on higher range.
16 KH	V/P	I don't practice this but I do sing examples while directing choir.
17 EH	V/P	Mostly just putting an emphasis on this while warming up.
18 DDR	P/V	Through vocal warm-ups, Estill exercises, and own exploration.
19 RE	V/P	Imitation, experimentation, analysis.

Respondent	P/V or V/P	Emphasis of consonants vs. vowels
2 JP	V/P	Practiced this mainly for classical voice, which I was grateful for as a teacher in how it relates to technique but ironically spent the most time in my jazz singing just trying to undo or find the balance between the two styles.
5 KS	P/V	I am always trying to be as speech like as possible, sometimes to a fault. This means I deemphasize most of the harder consonants. But others I don't. (For example, I don't use a soft R when I sing, because I'm not British when I speak!)
8 AHC	V/P	Diction is important to me for clarity and expressiveness.
9 JM	V/P	I have vocal exercises that help me articulate and clearly execute sounds.
10 LL	V/P	Depends on whether it's a swing tune or ballad. I am very cognizant of where to place the sounds of the words to help with swing tunes and on ballads, I let the vowels carry the voice more to maintain legato. The consonants on swing tunes are very important for swing articulation. It can inhibit the swing feel if the words are clipped and consonants place in the wrong part of the subdivision. Liquid consonants are used more for ballads and legato. Vowels are very important and help with the vocal line.
15 BAP	P/V	Diction and technical exercises; music in other languages
16 KH	P/V	I don't practice this but I do sing examples while directing choir.
19 RE	V/P	Imitation of various types of artists.

Respondent	P/V or V/P	Melodic Variation
1 CS	P/V	Sang a melody, changed it phrase by phrase
2 JP	V/P	I did spend a lot of time on this during college. Now it just happens.
3 MW	P/V	I would sing through tunes a cappella and just try different notes
5 KS	P/V	Trial and error. Listening and emulating. Learning standards exactly how other people have interpreted them. Instrumentalists and singers.
6 APa	P/V	Transcribing other singers
7 KR	V/P	listening a lot, and learning the tune so well you know the harmonic progression and can play it on the piano in any key then practicing the many ways that one can alter melody and phrasing.
8 AHC	V/P	This comes naturally.
9 JM	V/P	I sing phrases several times in a row and try to create as many variations as I can imagine.
10 LL	V/P	Thinking of new melodies that can be used to help add variety bit not totally ruining the integrity of the original melody. Making sure the new choices make sense with the lyrics and chord changes are also important.

12 JMc	P/V	Experimentation.
15 BAP	P/V	Imitation of various influences.
16 KH	V/P	I don't practice this...
17 EH	V/P	Scatting, learning transcriptions.
18 DDR	P/V	Through learning a lot about the music (harmony, rhythm, melody, phrasing, etc) and listening and transcribing or copying great jazz vocalists like Sarah Vaughan, Carmen McRae, Mark Murphy, etc.
19 RE	V/P	Imitation, practice with a play-along (exploring many options for each line).

<b>Respondent</b>	<b>P/V or V/P</b>	<b>Rhythmic variation</b>
1 CS	P/V	Same as melodic with rhythms
2 JP	V/P	I don't practice it by like the melodic variation I try to focus on being in the moment and interacting with other players as much as possible.
3 MW	P/V	I would sing through tunes a cappella and just try different rhythms.
5 KS	P/V	I believe many of the rhythms that are in the jazz language can be learned by listening to big band music, Basie, Ellington, etc. This is one way I practice this.
6 APa	P/V	Transcribing other singers
7 KR	V/P	Internalizing the tune and knowing the harmonic rhythm so well. Practicing the tune and experiencing the many ways that one can alter the rhythm of the melody.
8 AHC	V/P	I let my intuition find the way.
9 JM	V/P	I sing phrases several times, using different tempos and genre feels to mess with rhythmic variations.
10 LL	V/P	Is more important in the swing tunes other than allowing the prosody of speech be the deciding factor in ballads and swing tune. The lyrics have a natural rhythm that is built when spoken outside the written melody. I find a way to juxtapose that onto the harmonic rhythm.
12 JMc	P/V	Experimentation.
15 BAP	P/V	You Tube videos introducing Indian rhythm exercises.
16 KH	V/P	I'll play with this while performing.
18 DDR	P/V	Same as above.
19 RE	V/P	Transcription, metronome repetition, exploring rhythmic options to each line.

Respondent	P/V or V/P	Articulations
2 JP	V/P	This was all self-taught for me. I think people assumed I knew because they heard me doing them. I am still learning the best way to communicate this in my teaching. I find it to be one of the biggest break through tools for my visual learners or the folks that struggle with swing feel in general.
5 KS	P/V	Big band music!
6 APa	P/V	Rehearsing in vocal ensembles with other singers.
8 AHC	V/P	Part of getting things to performance level.
9 JM	V/P	Melodic line articulation.
10 LL	V/P	More important in swing tunes and work with a metronome to connect with the swing or rhythmic tunes and use the sound of the words to help articulate them.
12 JMc	P/V	Experimentation with songs.
15 BAP	P/V	Vocal exercises.
16 KH	V/P	I'll play with this while performing.
18 DDR	P/V	Same as above.
19 RE	V/P	Recording myself for analysis, experimentation, imitation and analysis.

Respondent	P/V or V/P	Sense of Groove and Time
1 CS	P/V	Always. with a metronome or drum groove
2 JP	V/P	The metronome is my friend. I think working the same song in multiple feels is what cracked the code for me on this one.
3 MW	P/V	Recorded myself and listened back.
5 KS	P/V	This has always come fairly naturally to me, but I believe the most effective way to improve groove and time is to play along with recordings that groove and have good time. Also, gigging with other musicians who have great time.
6 APa	P/V	Playing in bands, metronome practice
8 AHC	V/P	Work at this regularly when arranging and practicing.
9 JM	V/P	I do a lot of listening and transcribing of vocalists. I prefer to listen to the best and spend no time at all listening to low skill level singers.
10 LL	V/P	Once again, working with a metronome to lock in the time feel and then experiment with different ways of phrasing, still aiming for that conversational sound.
12 JMc	P/V	metronome practice, physical movement and verbalization
13 APo	P/V	Metronome!
15 BAP	P/V	Listening to and understanding genre and intent
16 KH	V/P	I'll play with this while performing.
17 EH	V/P	listening
18 DDR	P/V	Working with a metronome in my earlier years of learning jazz music whether playing songs, singing and/or playing scales/lines/licks, and by loving the drums and having some experience as a percussionist in my primary and high school years, then again with playing 'drumset' through my life.

19 RE	V/P	Imitation, metronome practice, percussion playing, piano playing with metronome, recording self, loop station work.
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Respondent	P/V or V/P	Text Emphasis
1 CS	P/V	Always, especially with ballads.
2 JP	V/P	The first time I went to a poetry reading and digested the importance of this my world changed. That and Joni Mitchell....
5 KS	P/V	I like to imagine the text is a letter I'm writing to someone, or a story I'm telling someone. In my mind, that person is standing right in front of me. This always (seriously, always) gets me to the most speech like interpretation of the lyrics.
8 AHC	V/P	Every day of my life I explore the possibilities.
9 JM	V/P	I am a trained actor and have spent years with text analysis and words. I am always exploring poetry and listening to the word delivery of great vocal artists.
10 LL	V/P	Break the song lyrics into a monologue outside the melody and then add the melody.
15 BAP	P/V	Having the words match the phrasing.
16 KH	V/P	I'll play with this while performing.
18 DDR	P/V	Doing subtexts for stories I need to be more close to, feel more from, understand in a deeper way.
19 RE	V/P	Imitation, recording self, lyric analysis, line by line repetition.

Respondent	P/V or V/P	Eye Contact with the audience
1 CS	P/V	Need to more??
2 JP	V/P	I am so grateful for my show choir experience as silly as that sounds. I needed to be forced into doing it because I am shy and have high anxiety. Being in a group made all the difference. The best distraction ever...
3 MW	P/V	Sometimes have practiced looking out, ahead of me in one spot for most of a song, to practice NOT always closing my eyes or moving my visual attention around the room.
5 KS	P/V	This has always been challenging for me, but I believe it's important. I practice it by making myself do it on the gig.
6 APa	P/V	Reviewing performance videos and practicing on the gig with new audiences.
7 KR	V/P	On the gig.
8 AHC	V/P	Always connecting with the audience and deciding if I am singing to them or letting them in on a private moment.

9 JM	V/P	I have a series of skill exercises dealing with eye focus from my film acting training and stage work. I also feel very comfortable engaging others with in conversation and watching as well as listening to them respond. Observing your audience is a key to understanding how your performance is being received and where you need to change your set list.
10 LL	V/P	Can only really practice that with a live audience or forums at school.
12 JMc	P/V	I have a series of skill exercises dealing with eye focus from my film acting training and stage work. I also feel very comfortable engaging others with in conversation and watching as well as listening to them respond. Observing your audience is a key to understanding how your performance is being received and where you need to change your set list.
15 BAP	P/V	Pageant rehearsals that required constant eye shifting.
16 KH	V/P	I either do or don't. most times, my eyes are closed.
19 RE	V/P	Three-spot focus (pick three spots in the room to look at), mindfulness.

<b>Respondent</b>	<b>P/V or V/P</b>	<b>Use of speech singing</b>
1 CS	P/V	Frequently, speaking through my piece
2 JP	V/P	I learned this along the way during my teaching. I am currently researching more about the best ways to translate this concept. The first time it really clicked for me along my journey was in contemporary musical theatre. Then I was able to go backwards and see the change in the music historically and wrap my head around a spectrum or scale for applying this technique.
5 KS	P/V	See above.
8 AHC	V/P	It happens in performance sometimes as I explore the layers of story and emotion.
9 JM	V/P	This is a skill that is necessary for many pop and jazz styles. I tend to have more of a speech level quality to my singing voice. That being said, there is a lot more to singing than learning speech level skills. Sometimes you are not going to want to sound speech like when you are singing a specific line of music that needs a different quality. Learn how to embrace different timbre with you voice and don't get stuck learning Speech level and nothing else.
10 LL	V/P	Speech-singing is mostly used in jazz and contemporary music. I use the more legit approach in church singing and some music theatre pieces. I sing in both styles often and find it necessary to the keep the voice in shape for all the styles.
15 BAP	P/V	For emphasis/ when telling stories, mostly practiced on stage.



18 DDR	P/V	The use of 'speech singing' is a lot of what Jazz singing is. Estill is based on this, and I work with each student on this every lesson.
19 RE	V/P	Worked with Seth Riggs book a TON, slides and more slides, imitation, workshops, master classes, endless practice.

Question 34: If you practiced one or more of the following pianistic elements, please comment on how you practiced it:

Pianistic Element	Percentage
various intros and endings	89%
piano voicings	94%
comping rhythms	72%
melodic fills	72%
left hand walking bass lines	78%

Respondent	P/V or V/P	Intros/Endings
1 CS	P/V	Spent time arranging.
2 JP	V/P	Through the need to be able to hang with the trio in college and communicate ideas. There are some great books out there now. I learned a lot by accident from playing for Jackie Allen and Janet Planet's jazz voice lessons during summer camps at UWGB. Having a teacher in Christine Salerno who played and sang was at the heart of all of this. I could have said that during the first questions. I had never seen anyone do that at her level in person before. Total game changer!
3 MW	P/V	Yes - one time many years ago I had Phil Mattson play some intro for me, I recorded, then transcribed them, then played them in a few keys.
5 KS	P/V	Learned it on the gig, basically.
6 APa	P/V	Transcription and listening.
8 AHC	V/P	Trying out various intros and outposts as an arrangers.
9 JM	V/P	I'm always trying to create unique intros and endings. The more I listen, the better my ideas become. The best way to practice is to transcribe great beginnings and endings that have been done and analyze them.
10 LL	V/P	Practice endings according to the type of tune it is. Obviously, there are universal intros and endings that have been used on particular types of tunes and styles that players use as "go to" and have been passed down through the years. I have a few I use and sometimes just listen to recordings for other ideas.
12 JMc	P/V	Learned some written examples and composed some of my own.
13 APo	P/V	Listening to various recordings and copying.
14 DD	P/V	How? Try to not just rely on same old intros/endings.
16 KH	V/P	I should do more of this....

17 EH	V/P	Listening and transcribing.
18 DDR	P/V	I learned intros/endings by listening and copying various great recordings of - Ahmad Jamal Trio, Miles Davis Quartet/quintets, Count Basie Orchestra, Duke Ellington Orchestra, Thelonious Monk, Shirley Horn Trio, Red Garland Trio, Wynton Kelly Trio, Carmen McRae (CD 'Alone' where she sings and accompanies herself), Frank Sinatra, Ella Fitzgerald with Tommy Flanagan Trio and most of Ella's recordings, Bill Evans, Horace Silver, Bud Powell, Mary Lou Williams, and also listening to many other jazz artists who I connected with regard to arrangements, etc.
19 RE	V/P	On the gig - they were in my head as a vocalist.

Respondent	P/V or V/P	Voicings
1 CS	P/V	Early on I-V-I and 2 hand voicings.
2 JP	V/P	Piano lessons- cyclical through all the keys.
3 MW	P/V	I devised clear, cool voicing then practiced in all keys
4 AN	P/V	
5 KS	P/V	I was taught voicings in a very ineffective way, and later had to find some creative ways to break out of the box. I believe it's highly important to know all the elements that make up a voicing and how you can manipulate them to create your own sound.
6 APa	P/V	A mix of jazz piano methods books and transcriptions.
7 KR	V/P	ii-V-Is in all keys, in all inversions, grip system from the University of Miami (Whit Sidener).
9 JM	V/P	I do this through listening and transcribing.
10 LL	V/P	I like practicing certain voicings and moving them through different keys to memorize the tactile feeling so my fingers will go there more naturally and sometimes without looking at the piano. Try to just feel it under my hands.
11 AC	V/P	In all keys, around circle of 5ths, in time w metronome, inserting specific voicing into songs.
12 JMc	P/V	Playing different voicings in all 12 keys, practicing smooth voice leading on common progressions, and transcribing.
13 APo	P/V	Transcribing.
14 DD	P/V	Mostly instinctive, but play with some new ideas now & then.
15 BAP	P/V	Following different styles, composers, pianists, or simply reading the voicings..
16 KH	V/P	Use books, learn, transpose, utilize.
17 EH	V/P	Shedding ii-V-Is, learning songs with different voicing interpretations.
18 DDR	P/V	By listening to and copying recordings of Red Garland, Wynton Kelly, Mary Lou Williams, Ahmad Jamal, Thelonious Monk, Art Tatum, Erroll Garner, Shirley Horn, Fats Waller, Eubie Blake, Bill Evans, Keith Jarrett, Renee Rosnes, Cecil Taylor, John Taylor, and many, many others.
19 RE	V/P	A few lessons, transcription, a few books, lots of practice.

<b>Respondent</b>	<b>P/V or V/P</b>	<b>Comping Rhythms</b>
1 CS	P/V	Early on, listening
2 JP	V/P	Just through listening and playing.
5 KS	P/V	Big band music!
6 APa	P/V	Listening, transcribing and performing comping, some method books.
7 KR	V/P	Listening, accompanying voice lessons during college.
9 JM	V/P	Listening and transcribing.
10 LL	V/P	Comping is not as difficult chemically but voicings are.
12 JMc	P/V	Transcribing rhythms.
13 APo	P/V	Transcribing.
14 DD	P/V	Instinctive.
15 BAP	P/V	Imitation, rhythmic variance.
18 DDR	P/V	Red Garland, Wynton Kelly, Mary Lou Williams, Bud Powell, Horace Silver, Keith Jarrett, Bill Evans, and others.
19 RE	V/P	Transcription, active listening, some lessons, Jim Snidero book on comping, other books.

<b>Respondent</b>	<b>P/V or V/P</b>	<b>Melodic Fills</b>
1 CS	P/V	Listening.
2 JP	V/P	I use my voice (ears) to make this happen. I play what I sing.
5 KS	P/V	Listening to recordings and emulating what I hear.
7 KR	V/P	Listening, accompanying voice lessons in grad school.
9 JM	V/P	Listening, transcribing and trial and error!
10 LL	V/P	Need to work more on that.
11 AC	V/P	Practicing diminished ideas to fill.
12 JMc	P/V	Transcription and composition, trading phrases with other musicians.
14 DD	P/V	Instinctive.
15 BAP	P/V	Imitation of horns and vocalists.
16 KH	V/P	I play what I hear.
18 DDR	P/V	Red Garland, Art Tatum, Bill Evans, Ahmad Jamal, and Carmen McRae (CD 'Alone' where she sings and accompanies herself).
19 RE	V/P	Imitation, line by line repetition in practice, scale and arpeggio drills.

<b>Respondent</b>	<b>P/V or V/P</b>	<b>Left Hand Bass Lines</b>
1 CS	P/V	Learned 2 beat bass then walking with approaches to chord tones by 1/2 or whole steps
2 JP	V/P	Theory and arranging class projects and then applying the concepts to songs over the years.
5 KS	P/V	I started playing walking lines when I first started learning jazz, and no one really showed me how to do it. I just emulated what I heard bass players doing on recordings. Of course, now I'm aware of specific teaching/practice techniques to get better at this, but when I learned it was basically trial and error.
6 APa	P/V	Studying jazz upright bass lines.
7 KR	V/P	Listening, accompanying voice lessons in grad school.
9 JM	V/P	I will sometimes just play the bass line and sing with my left hand. When I am playing with a trio, I have to lay off my intricate bass lines.
10 LL	V/P	Always have to walk bass lines in lessons and practice that with a metronome since that provides the pulse and outlines the harmonic rhythm. Playing scales are good for that as well since chords come from scales and learning out to voice lead is important when approaching the chords.
12 JMc	P/V	Using passing tones, neighbor tones, chromatic neighbor tones and octave displacement, used to lead from one root to the next.
15 BAP	P/V	Reading changes and practicing different leading tones, upper-lower neighbors, etc.
16 KH	V/P	By walking bass lines, transcribing piano solos or bass lines.
17 EH	V/P	Learning patterns, listening to bass lines, playing without a bassist.
18 DDR	P/V	Listened and copied bassists Wilbur Ware, Paul Chambers, Ron Carter, Eddie Gomez, and Scott LaFaro, to name a few.
19 RE	V/P	Bass lines in minutes book, transcription, pattern practice, bass player analysis.

Question 35: At what point did you start feeling enough independence on both ends to intentionally change things in your singing such as:

<b>Respondent</b>	<b>P/V or V/P</b>	<b>Emphasis on vowels/consonants</b>
1 CS	P/V	Later on...had to think about it
2 JP	V/P	This came pretty naturally from the beginning.
5 KS	P/V	Not until later, maybe around 24 or 25. I just hadn't given it much thought before then.
7 KR	V/P	graduate school
8 AHC	V/P	In my 20's
9 JM	V/P	This was never an issue.

10 LL	V/P	My singing is strong independently so I don't have to think about that as much.
12 JMc	P/V	I don't really think about that except for as it relates to delivering a lyric.
15 BAP	P/V	During the lyric learning process.
16 KH	V/P	About 10-15 years in...
18 DDR	P/V	Don't think of this much at all as it comes naturally for me when I am 'telling a good story' and focused on the lyrics/story.
19 RE	V/P	Three years in.

Respondent	P/V or V/P	Eye contact with the audience
1 CS	P/V	Didn't practice.
2 JP	V/P	High school show choir.
3 MW	P/V	Still working on it.
5 KS	P/V	Age 26, when Dee Daniels told me I had to!
7 KR	V/P	Gigging after master's degree
8 AHC	V/P	In my 20's.
10 LL	V/P	Don't have as much yet as I still have to look at my hands at times.
12 JMc	P/V	In the last several years.
13 APo	P/V	Just very recently.
15 BAP	P/V	Whenever I remember, I always try to practice it.
16 KH	V/P	About 5-10 years in.
18 DDR	P/V	This took me about 2-3 years, but it really didn't start happening naturally until about 5 years.
19 RE	V/P	5 years in.

Question 36: Name your top three most influential female jazz pianists, female vocalists, and female pianist/vocalists.

Respondent	P/V or V/P	Influential female jazz pianists	Influential female jazz vocalists	Influential female jazz pianist/vocalists
1 CS	P/V			Eliane Elias, Carol Welshman, Sarah Vaughan, Shirley Horn, Stefania Tallini
2 JP	V/P	Mary Lou Williams, Nina Simone, Christine Salerno	Dianne Reeves, Sunny Wilkinson, Sarah Vaughn	Shirley Horn, Christine Salerno, Carol Welsman
3 MW	P/V		Nancy Wilson, Carmen McCrae, Barbara Streisand	Eliane Elias, Tania Maria, Shirley Horn.

5 KS	P/V	Renee Rosnes, Geri Allen, Toshiko Akiyoshi	Nancy King, Carmen McRae, Dianne Reeves	Diana Krall, Dee Daniels, Aimee Nolte (more recent influence)
6 APa	P/V	Not all of my answers will be jazz artists, if that's ok! Piano - I have studied mostly male jazz pianists. Not intentionally because they were men, but because I wanted to sound like a certain sound.	Ella, Joni Mitchell, Linda Ronstadt	Carole King, Diana Krall, Dena DeRose
7 KR	V/P	Renee Rosnes	Sarah Vaughan Nancy King Mark Murphy	Shirley Horn Diana Krall Dena DeRose
8 AHC	V/P		Sarah Vaughn, Ella Fitzgerald	Shirley Horn
9 JM	V/P		Sarah Vaughn, Ella Fitzgerald	Blossom Dearie
10 LL	V/P	Diana Krall, Shirley Horn, Blossom Dearie Carmen McCrae	Sarah Vaughan, Nancy Wilson, Ella Fitzgerald, Anita O'Day	Blossom Dearie, Shirley Horn, Carmen Mcrae, Dena DeRose
11 AC	V/P	Geri Allen, Lynne Arriale, Elaine Elias	Ella Fitzgerald, Betty Carter	Shirley Horn, Carmen McRae, my Grandmother
12 JMc	P/V	Marian McPartland	Nancy Wilson, Dianne Reeves, Aretha Franklin	Eliane Elias, Nina Simone, Carole King
13 APo	P/V			Carmen McRae, Diana Krall, Nina Simone
14 DD	P/V		Ella Fitzgerald	Blossom Dearie, Diana Krall
15 BAP	P/V	Mary Lou Williams	Ella Fitzgerald	Alice Coltrane
16 KH	V/P	Nina Simone, Mary Lou Williams, Lil Hardin Armstrong	Ella Fitzgerald, Cecile McLorin Salvant, Sarah Vaughan	Diana Krall, Nina Simone
17 EH	V/P	Marian McPartland	Sarah Vaughan	Dena DeRose, Michele Weir
18 DDR	P/V	Mary Lou Williams, Marian McPartland, and Renee Rosnes	Sarah Vaughan, Shirley Horn, and Carmen McRae	Shirley Horn, Carmen McRae and Sarah Vaughan (not really a vocalist/pianist, but did perform from time to time as a pianist and vocalist)

Question 37: Is there anything else to which you'd like to add more detail or address?

Respondent	P/V or V/P	Response
1 CS	P/V	It's great to be able to play and sing, but definitely challenging.
2 JP	V/P	I think this is fascinating and I already learned so much about myself and new ways to approach listening and working with students by participating. Can't wait to read the final publication.
3 MW	P/V	Good luck with this project!
4 AN	P/V	Sorry, I ran out of time. Good luck in your project!
5 KS	P/V	I mentioned this earlier, but I am fascinated/ticked off by the gimmicky element of people who do both (obviously including myself here!) because it's an instant attraction for audiences. I have always wanted to be someone people listen to, or call for gigs, based purely on my musical abilities and not because of the appeal of playing two instruments. I realize this is silly (and have been told this many times by colleagues,) but this has plagued my thought world for years. I also deal with gigging as a singer and dealing with some of the pre-conceived notions people have about singers. But then I gig as a pianist and am treated differently, without those pre-conceived notions. It's a really bizarre element of playing both instruments.
8 AHC	V/P	No, thanks.
9 JM	V/P	I often have people ask me to teach their "amazing 6-year-old that sings like an angel!" My advice to all is to get them studying piano and call me in 8 years. Piano will take a vocalists to higher levels of achievement and the ability to earn a living. AMEN!
10 LL	V/P	I think when you learn to accompany on another instrument, like a guitar, it helps one gain independence on other instruments. Also the ability to dance and feel groove in my body has helped immensely. I learned to sing while playing guitar and then moved to piano for teaching as it provides a better harmonic picture and is the instrument used to accompany students and ensembles. Piano has helped me be a better musician and helped me develop my ears and of course with arranging. Having this ability allows for more independence than just being a singer. Although I may not aspire to me a working singing/pianist, I have done so in a pinch when a pianist couldn't play for me because they didn't know the changes. It's invaluable!
11 AC	V/P	Good luck with the research!

14 DD	P/V	When I first started backing singer Carole Diamond I learned I vi ii V7 in all 12 keys for intros, and iii vi ii V7 in all keys for extended vamp endings. Working with singers the pianist needs to transpose and really listen well - must support the singer first and foremost - cue them well. Read body language. Don't highlight the singer's mistakes: flow with them! (true if it is yourself or someone else). Also - I was with writer Gene Lees when he was doing research on Nat King Cole for his book, "You Can't Steal A Gift". Nat King Cole (we listened to about 8 hours of his music with jazz pianist Rodger Kelloway) was perhaps one of the BEST singer/pianists alive. He could accompany himself wonderfully. (And Dianna Krall's Trio emulated the King Cole Trio piano-vocal/guitar/bass in the early stages) Before he was forced to sing by an irate customer that fateful night Nat was one of the most highly respected jazz pianists. After it was discovered Nat had a great voice & when he started singing for his TV show, Nat would sit at the piano and twist around to face the audience with such grace and charm - yet it must have been hard on his throat & posture. Towards the end of Nat's career he just stood and sang, and didn't play much piano. I thought the record industry insisted he drop the piano part - but that day with Gene Lees I learned Nat actually preferred to stand and sing and be accompanied by other pianists!! Go figure - good luck with the research here!
16 KH	V/P	Good luck!
18 DDR	P/V	I would like to add that I believe my learning and playing of 'stride piano' and 'boogie woogie' made a great impact on my skills as a pianist and provided me with a great sense of independence that allowed me to sing and play with greater ease. A style you hadn't mentioned in this Questionnaire.



## **APPENDIX B: IRB LETTER**

### **The Advantages and Challenges of the Female Self-Accompanied Jazz Vocalist vs. the Female Jazz Vocalist Accompanied By Piano Trio**

You are invited to participate in a research study on Female Self-Accompanied Jazz Vocalists and their performance and practice habits. This study is conducted by Kristin Sponcia, Candidate for the Doctoral of Musical Arts in Jazz Studies (Voice) from the University of Illinois Urbana Champaign. The Research Director of the Committee is Prof. Chip McNeill and the Research Primary Director is Prof. Sarah Wigley.

This study will take approximately 45-75 minutes to finish dependent upon how detailed you wish to answer the questions. You will be asked to complete an online survey via SurveyMonkey.com about your background and education as a musician, and your opinions and observations about practicing and performing with voice and piano (simultaneously and separately). The questions are a combination of short answer, multiple choice, or essay format. Your answers could be directly quoted within the body of the final document. They will also be printed in full in the appendix.

If you decline to participate in the online survey, but are willing to be asked the questions during an interview with the researcher via phone, Skype, or in-person, please indicate this preference by responding to [Kristin.Sponcia@gmail.com](mailto:Kristin.Sponcia@gmail.com) and informing her of such.

Your decision to participate or decline participation in this study is completely voluntary and you have the right to terminate your participation at any time without penalty. You may skip any questions you do not wish to answer. If you want do not wish to complete this survey just close your browser. If you are being interviewed, just state that you would like to end the interview and that you would like your comments withdrawn from the research.

Although your participation in this research may not benefit you personally, it will help us understand more about the performer's experience of singing while self-accompanying on piano vs. singing while accompanied by piano trio. It will also shed light on how to best educate and musically prepare those who wish to follow this career path. Finally, it will serve as a starting point for publications catered to those who are already pianists and wish to improve their singing while playing, and to those who are already singers and wish to become more adept self-accompanists. These future publications, of which none exist at this time, will be helpful to those aforementioned groups as well as those who teach them.

There are no risks to individuals participating in this survey beyond those that exist in daily life. Your decision to participate, decline, or withdraw from participation will have no effect on your current status or future relations with the University of Illinois.

### **Will my study-related information be kept confidential?**

Your personal contact information shall remain confidential. However, any statements you make in response to the questions on the survey or in the interview are subject to direct quotation and will be identified as your statement (i.e., ““I started playing piano when I was five years old,” said educator Sally Smith.’) In addition, the entire survey with your name and full responses will be included in the appendix of the final document. If you are video recorded for an interview, the video footage will not be used as anything except a backup source for audio in case the primary audio recording source fails.

Faculty, students, and staff who may see your contact information will maintain confidentiality to the extent of laws and university policies. Personal contact information in the form of street address, email, and phone numbers will not be published or presented.

If you have questions about this project, you may contact the author and researcher Kristin Sponcia at [Kristin.Sponcia@gmail.com](mailto:Kristin.Sponcia@gmail.com) or 651-503-9862. Secondly, you may contact Professor Sarah Wigley at [swjohn@illinois.edu](mailto:swjohn@illinois.edu) or at 217-333-8773. If you have any questions about your rights as a participant in this study or any concerns or complaints, please contact the University of Illinois Office for the Protection of Research Subjects at 217-333-2670 or via email at [irb@illinois.edu](mailto:irb@illinois.edu).

Please print a copy of this consent form for your records, if you so desire.

I have read and understand the above consent form, I certify that I am 18 years old or older and, by clicking the submit button to enter the survey, I indicate my willingness voluntarily take part in the study. Alternatively, by participating in an interview, and not withdrawing my consent to reference my answers to questions, I indicate my willingness to take part in this study.